

The Hymn

July 1978



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The Hymn

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Editor's Column

Although the Hymn Society of America's membership is largely comprised of persons in the United States, we are really international, for our members include persons in about two dozen other nations. In keeping with out international readership, *The Hymn* knows no narrow geographical or cultural bounds of hymnic interests.

Canada, our neighbor to the north, has some 60 HSA members and has experienced an impressive flowering of hymns in recent decades as described in the article by Stanley Osborne. See also the review of a collection of hymns by Canadian Moir A. J. Waters.

Practically every issue of *The Hymn* reflects interest in the continuing flow of hymnic expression from Great Britain. Note the review of Albert Bayly's fourth hymn collection and Douglas Wren's report of the recent Westminster Abbey Hymn Sings.

Julian's classic *Dictionary of Hymnology* included an article on hymns in foreign missions and this topic remains a vital concern. Edward Spann's article reflects clearly the issues faced by the missionary who seeks to develop hymnody in a foreign culture. On the other hand, national expressions of song are increasingly returning to the missionary-sending nations, as shown in the review of *Lead Us, Lord*, a collection of African hymns in English translation.

Among the items in this issue concerned with American hymnody is Robert Stevenson's "Bradbury in Europe," which gives a different perspective of this hymn-tune composer. Also of particular interest in Irving Lowens' review of the first of several projected volumes of the collected works of the pioneer American composer William Billings. The fourth segment of the bibliography of hymnals used in American churches gives a fuller idea of the rich diversity in this field but is still far from complete. •

The teaching of hymnology is a vital concern to the HSA, as reflected in the recent meetings of hymnology teachers at Winston-Salem (See page 166.). Teachers will find practical suggestions based on a wealth of experience in James Syndor's article.

This issue completes my two-year term of service as your editor. I'm grateful for the HSA Executive Committee's re-election for another term and will try, with your help, to make *The Hymn* the kind of publication you'll look forward to reading. Since January 1977 *The Hymn* has been printed in New Orleans by Simmons Press. I want to thank them for their fine work. The next few issues will be printed in Washington, D.C. area, for I will be there on sabbatical leave assisting in the Hymn Society's Dictionary of American Hymnology Project. (Note the temporary address on page 130.)

Harry Eskew

President's Message

It is indeed a great honor to serve as president of the Hymn Society of America, an organization that exists to encourage the writing of hymns, the singing and playing of hymns, hymnological research, and the careful preserving of contemporary data for future generations. In all these areas I have a deep personal interest.

In assuming this responsibility, I must acknowledge those who have preceded me. For L. David Miller, Vincent Higginson, Deane Edwards, Reginald McAll, and others who have walked this way, we would express sincere gratitude. The Hymn Society moves today with surer step because of their leadership. Because of them we face new horizons and new opportunities, and the future is bright with expectancy.

All of us who shared in the Convocation at Winston-Salem a few weeks ago sensed something of the spirit of a new day. Warm fellowship and Christian celebration were evident in our meetings, our singing together, our casual conversation, and the sharing of ideas in areas of common interest.

Elsewhere in this issue is notice of the 1979 Convocation to be held in Dallas and Fort Worth, Texas, April 22-24. Pencil this on your personal calendar as a part of your spring activities next year.

The Executive Committee together with the Hymn Research Committee and the Hymn Promotion Committee are made up of people of extraordinary talents, abilities, skills, and insights. The richness of the Society is evident in these people who share of themselves so graciously.

Of high priority during the coming two years is the completion of the *Dictionary of American Hymnology*—a project of the Society that has been guided by Dr. Leonard Ellinwood. This we must finish soon.

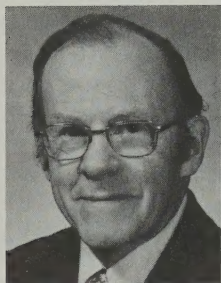
More than two thousand people now are listed on the membership roll of the Society. What a strong, vibrant force each of you can be as an individual involved in the causes for which the Society exists. Here is the real strength of the Society, for as individual members find ways of expressing and exerting influence where they work, where they live, as they teach, as they lead, others will be alerted to a new interest in hymns.

The pages of our hymnals will be more meaningful to those who worship together. The sound of the singing of our congregations will have a new dimension to strengthen the faith, sound forth our praise, and share the gospel with strong affirmation. This each of us can do in the places where we live and in the Christian community where we worship and serve.

William J. Reynolds

Recent Canadian Hymnody

Stanley L. Osborne



Stanley L. Osborne

Stanley L. Osborne is a musician, hymnologist, and a retired minister of the United Church of Canada who lives in Oshawa, Ontario. He is author of If Such Holy Song (1976), a companion to The Hymn Book of the Anglican and United Churches of Canada. A member of the Hymn Society's Research Committee, his biographical sketch appeared in our July 1977 issue.

In this article the hymn signifies a response to the mighty acts of God, sung by a company of faithful Christians assembled for divine worship. That response takes the form of praise, adoration, or prayer. Its direction is always toward God.

The roots of Canadian hymnody go back as far as the colonial period when our forebearers brought with them the hymns of their homeland. No native writers of this period have ever been identified. The first Canadian hymn writer, as far as we know, was William Bullock, who composed

*We love the place, O God
wherein thine honour dwells; . . . (355)**

for the consecration of the church at Trinity Bay, Newfoundland, in 1827. It was not published until a quarter of a century later. For the next half century no truly significant hymn writer emerged in Canada. Canadians were singing the hymns from other lands, and chiefly those of a more subjective character associated with the rise of Sunday Schools in England and in the United States.

Canadian hymnody did not really come to maturity until the middle of the twentieth century. By that time various Canadian hymnals were in common use, including *The Hymnary* (1930), *The Book of Praise* (revised 1938), *The Canadian Youth Hymnal* (1939), and *Hymns for Worship* (1939). The pace among Canadian hymn writers was being set by such persons as David Lakie Ritchie:

*As comes the breath of spring,
with light, and mirth, and song, . . . (379)*

*Hymn numbers in this article refer to *The Hymn Book* (1971) of the Anglican Church of Canada and the United Church of Canada.

Robert B. Y. Scott:

*O day of God, draw nigh
in beauty and in power; . . . (275)*

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Cyril Richardson:

*God of the prairies, by thy boundless grace,
give us the strength to build a worthy race. . . .*

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and Frederick Passmore:

*O Son of Man, who lovest much,
responsive to each trembling touch. . . .*

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The Hymn Book 1971 signalized the new era. No fewer than 45 Canadian authors are represented, and of these 24 names had never before appeared in a hymnal. One of the most distinguished writers in this group is Walter Farquharson, pastor and teacher at Saltcoats, Saskatchewan. He sounds the note of joy and rapture over the creative acts of God in

*God who gives to life its goodness,
God creator of all joy, . . . (88)*

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The author's knack for choosing the right word at the right time, and his skill in maintaining an unwavering forward thrust stimulate the singer. This is the kind of hymn one wants to sing often, for it deals with the primal religious response of thanksgiving. In

*For beauty of prairies, for grandeur of trees,
for flowers of woodlands, for creatures of seas, . . . (378)*

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the central emphasis is stewardship. This is no mere allusion to money; we are challenged to be stewards of beauty. The theme of stewardship appears again in

*Hear us, our Father, as we pray
for those who till the soil; . . . (380)*

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but this time it involves the land. In a more recent hymn that is undoubtedly one of his finest efforts, the author returns to God's mighty acts:

*In freely acting love, my God,
you gave the world its form;
creation danced to sing your praise,
and man for joy was born. . . .*

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Then with subtly veiled references to the Exodus and the journey to the Promised Land, he bears witness to the death of bondage through the freedom of love. Once again the skillful use of words and the smooth rhythmic flow reveal a poetic understanding of the highest order; and this, combined with sound biblical theology, gives the hymn remarkable power. Among several other hymns by this accom-

plished writer, these deserve special mention: "Teach me, God, to wonder," "As children of your love, O God," "Jesus, Master, brave and bold," as well as the carol, "Child in manger—mother near." Farquharson is continuing his writing, stimulated partly by the needs of the congregation he serves, and partly by arid gaps that he finds in traditional hymnody.

Another inspiring writer is T. Herbert O'Driscoll, the Dean of Christ Church Cathedral in Vancouver. He possesses a remarkable facility in the use of words. His imagination and spiritual perceptivity often leave one spellbound. Simplicity of diction and profundity of thought are ingeniously interwoven, giving the effect of a gorgeous stage only partly visible; one's attention is riveted in expectation of the moment when the lights reach maximum intensity and the total splendour is revealed. Just so, this author's final lines have a pungency and immediacy that are always telling, sometimes thrilling. Take, for example, "God, who hast caused to be written thy word for our learning," which concludes with "thy truth shall never be shaken." (99) This is one of the greatest hymns of our generation. The device occurs again in O'Driscoll's religious song, "From the slave pens of the Delta," which ends with

*we are called to newer ways
by the Lord of our tomorrows
and the God of earth's todays. . . . (170)*

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His first hymn was written about 1965 and has been sung in churches all across Canada:

*Lord of life, hear us sing
praise and joyful thanksgiving. . . .*

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A hymn for thoughtful young parents who care deeply about their relationship with their children is unique in hymnody:

*All praise to you Creator God
for man and wife made one;
for love, and passion's priceless gift,
new life in us begun. . . .*

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Two hymns written just before 1970, "Teach us, O God, thy Church to see," with its emphasis upon the household of God, and "Glory be to God on high," with its delightful echoes of the Gloria are very worthy. During the sessions of the General Synod of the Anglican Church at Niagara Falls in 1971, the author began to write a hymn that expresses "the whirlwind of questions and pressures among which God asks for our faith and commitment in today's world." The pace is rapid, the drive forceful, and the imagery kaleidoscopic. The sense of human frustration portrayed in the lines is counterbalanced at the close by a powerful affirmation of the incarnation:

*When the launching pad is blazing
and the oxygen ignites;
when the dawn is psychedelic
with a million coloured lights;
when the mighty engines thunder
and they speak of Power alone;
grant our future may be Star-led
as we reach for the unknown.*

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Dean O'Driscoll has also been experimenting with a type of religious song that one might describe as ballad-cum-hymn, and with a species resembling a folk carol. As examples one may cite "The Ballad of Mary and Joe" and "Three tall trees," both of which have a peculiar attractiveness, and would be quite useful at a festival of songs and carols:

*Lord God, who spoke creation's Word
when all the worlds were yet to be. . . .*

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was written in the summer of 1976; it is a welcome addition to the corpus of hymns for Trinity, which needs considerable enlivening.

Professor John Webster Grant, who occupies the chair of church history at Emmanuel College in Toronto, has emerged as an outstanding translator of Latin hymns. At his hands "Veni Creator" receives an exceptional rendition:

*O Holy Spirit, by whose breath
life rises vibrant out of death:
come to create, renew, inspire;
come, kindle in our hearts your fire. . . . (246)*

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His translation of "Veni sancte spiritus" is considered by many to be his best:

*Holy Spirit, font of light,
focus on God's glory bright,
shed on us a shining ray.
Father of the fatherless,
giver of gifts limitless,
come and touch our hearts today. . . . (248)*

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I am personally attracted by the free paraphrase of Ps. 122. Such recasting as this has yielded a refreshing treatment of psalmody and foreshadows exciting things to come:

*With joy we go up to the house of the Lord,
and enter his gates with a song.
to stand in a city renewed by his word,
the city where all men belong. . . . (17)*

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Another translator of considerable merit is the Canadian poet, Jay Macpherson, professor of English at Victoria College in Toronto. The translation of the eighteenth century German hymn, "*Sonne der Gerechtigkeit*," is possibly her best:

*Sun of righteousness, shine forth,
dawn upon this age of earth;
in thy church let light appear,
till the world shall see it clear, . . . (227)*

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The vivid rendition of Luther's "*Ein' feste Burg*" preserves the hammer-thrust of the original:

*Our God's a fortress firm and sure,
a strong defence around us. . . (135)*

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and in

*"Sleepers wake!" the watch are calling,
their notes from Zion's watch-tower falling: . . . (394)*

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Professor Macpherson has so captured and sustained the mood of surprise as to magnify the climax that occurs in the concluding stanza of Nicolai's poem. An extraordinary achievement!

Professor R. B. Y. Scott has written many noble hymns, including "Eternal, Unchanging, we sing to thy praise," (25) "Sing ye praises to the Father," (38) and quite recently, "God of the stream of years," but none has eclipsed the power and majesty of "O day of God," Its theme is timeless: the key-word is judgment. Already it has appeared in more than twenty hymnals.

A striking hymn has been written by Frances Wheeler Davis of St. Anne de Bellèvue:

*Let there be light, -- .
let there be understanding,
let all the nations gather,
let them be face to face; . . . (274)*

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Its subject is the mission of the church. The meter is unique, and the luxuriant imagery emphasizes the scope of the church's witness in the world. After the opening stanza the action hinges upon three verbs: open, perish, and hallow. All three are employed again in the peroration. Possessed of a discerning mind and a sagacious judgment, this writer leads one to yearn for more hymns with similar precision and vigour.

John Speers, formerly lecturer in English at the University of Winnipeg and now rector of Trinity Anglican Church in Barrie, has written a penetrating hymn which he conceived as a paraphrase of Psalm 68:

*In thy pentecostal splendour rise,
rise, O living God, arise;
smoke of battle blurs and blinds us,
Alleluia!*

Thou art God of victories! . . . (484)

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Between Sinai and Pentecost the author perceives a link: God as "giver, now as then!" At the one he gave the law and covenant, at the other the Spirit. The writer's skillful handling of the imagery, his faultless phrasing, and his lively contrasts mark him as an important hymnodist of our day.

Like Speers, three other Canadians have written only one hymn each. Frank Whiteley of Sarnia completed "Praise and thanksgiving be to our Creator" (318) as a conclusion to a thesis on Baptism. Arthur Leonard Griffith of Toronto, noted author, lecturer and preacher, contributed his to *The Hymn Book* (1971): "We worship thee, great sov'reign Lord." (78) As the first line suggests, it is a hymn of worship. James Raymond Hord wrote "Lord God Almighty, King of all creation" (354) for the dedication of a new church in Regina a little more than twenty years ago.

Professor Robert Dobbie of Emmanuel College, Toronto, turned to the writing of hymns about ten years ago. Two were accepted for *The Hymn Book* (1971). The one that speaks most meaningfully to me is

*Eternal Father, Lord of space and time,
the source of truth and righteousness and grace, . . . (201)*

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Kenneth Moyer of Elmira has been writing hymns and paraphrases for several years and has published many of them privately. Thus far only one, "Thine invitation, gracious Lord," has found its way into a hymnal, (the revised *Book of Praise* (1973) of the Presbyterian Church in Canada).

Moir A. J. Waters, now residing in London, Ontario, has become a prolific writer of hymns during the past ten years. One was selected for *The Hymn Book* (1971): "Herald! Sound the note of judgment," (103) but of all that he has written my choice rests upon

*O God, whose calls to serve thee find
response in many an eager mind. . . .*

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The Baptist Church in Canada has not produced many hymn writers in the past decade. Thomas B. McDormand would probably be accepted as their leading hymnodist today. Two of his hymns, "From every race, from every clime" and "Dear Lord, Thou blest the marriage feast," appeared in *The Hymnal* (1973), and have been quite well accepted. There is another of equal promise:

*Beneath the arching sky we worship thee,
 Creator, Lord;
 draw near in matchless love our lives to bless,
 teach us thy word;
 grant us expectant hearts and ready wills,
 thy truth to seek;
 free us from all our ills.*

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Many estimable hymns await publication. One is by Professor T. A. Burkill of Alberta:

*O living Source of all things fair,
 the fount of being's vast designs,
 thy pulse informs the quickening air;
 in storm and calm thy glory shines.*

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Another is by G. Victor Levan of Kingston, who was evidently thinking of confirmation when he composed these lines:

*O Jesus Christ, whose name we bear,
 accept us now, we pray,
 and hallow what our vows declare
 of good intent this day.*

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Still another comes from Mary A'Court of Petersburg. Its virtue lies in part in its strict economy of language:

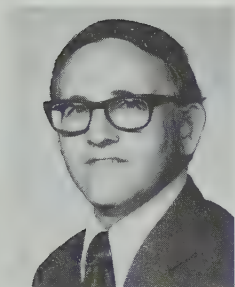
*Fire of earth and fire of heaven
 who descended from above,
 touched the lips of your disciples,
 gave them words of boundless love:
 alleluia,
 praise to God, inspiring fire.*

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The volume of new church song in Canada since 1950 is surprisingly large. People are writing, a few well, most rather indifferently. I myself have examined more than a thousand offerings, and there must be just as much additional material when one considers all that has arisen out of contemporary pop culture too. What is disturbing is that a huge proportion of what is being labelled today as church song is trivial, misdirected, ill-expressed, theologically offensive, and even banal. Let us be courageous enough to admit it, and recognize also that geographical boundaries constitute no protection against the intrusion of mediocrity. It is a reasonable expectation that out of fifty new samples the reader will not find more than one that is first class. Yet for the sake of twenty-five noble hymns, years of search should not be reckoned too long; and for the sake of ten that approximate perfection, the reward of finding outweighs a lifetime of sifting. We must not forget there was a man who sold all that he had in order to purchase a field that contained the pearl of great price!

Indigenous Versus Foreign Hymnody

C. Edward Spann is Minister of Music at Sugar Creek Baptist Church, Sugarland, Texas. He holds the Ph.D. in music education from Florida State University and formerly taught on the faculties of Shorter College, Rome, Georgia, and Houston Baptist University. From 1971-76 he served as a missionary to Brazil, where he established the Department of Music at the Faculdade (Seminary) Teologico Batista of Sao Paulo. He is author of a programmed text in Portuguese, Musica E Louvor (Worship and Praise, 1974). He has been a member of the Hymn Society since 1956.



C. Edward Spann

The musical means to express sacred sentiments vary enormously among nations and peoples. But the basic kinetic and emotional impulse is the same, and the acoustical laws that govern them are immutable. Thus music is, if not a language, at least a universal means of communication between human beings.¹

Every churchman thus assumes one basic premise concerning music, whether stated or implicit: every church needs music, and more specifically hymns. Missionaries are no exception since there are mission boards who appoint missionaries to promote the idea that music is to be an integral part of Christianity. They base this belief on biblical admonition as well as on pragmatic methods of evangelization. In recent times, through the work of ethnomusicologists and music missionaries it is becoming more evident that the most effective communicative hymns are intelligible in terms of the musical tradition and forms of a particular culture. The development of indigenous hymnody in non-Western culture has received extensive treatment even in scholarly journals.²

However, it appears from the practicality of the matter, that a more crucial aspect of music missions concerns the encouragement of indigenous hymns in fields oriented toward Western music but still containing a characteristic style of their own. The matter is crucial primarily because technology has enabled most people on this planet to be familiar with and influenced by occidental music practices.

Because Western man has been influenced by Eastern musical concepts, music today and in the future will contain a mixture of many influences of various "musics." As the world community continues to diminish, this problem will be intensified.

The gospel song movement of the late nineteenth century fed

the converging streams of Sunday school hymnody, camp-meeting songs, American folk hymnody and the songs of the singing schools.³ The hymns of the Moody-Sankey campaigns in England and America were carried around the world as Europeans emigrated and Americans sought to evangelize nations through mission endeavors. Early missionaries, realizing that music was most helpful in evangelization, naturally translated the hymns with which they were most familiar—nineteenth century gospel songs. There is a surprising number of the songs of Sankey and his followers in evangelical hymnals around the world today.⁴

Translating only gospel hymns, however, led to the laying of a weak foundation of church hymnody in many countries. Had the pioneer missionaries also selected some strong, virile Reformation hymns to include in their work, the course of hymnody would have been altered.

Most contemporary societies contain a blending of cultures, usually from two sources. First, there is an original heritage which goes back to the very roots of their existence as a tribe, that is, to primitive times. Within this original culture there appear to be certain musical characteristics innate and peculiar to a societal group. For instance, the primitive Indian culture in North America is different from the musical culture of the South American Indian. Native African traditions are quite distinct. Musical concepts of the south Pacific islands can be distinguished from certain Oriental cultures.

Second, most nations today of any size have an imported culture usually from Europe and/or Africa. The influence of immigration within many nations is unmistakable in the musical traditions of countries following exploration and slave trade during colonization.

From the fusion of dance and song of these various strains of musical culture typical folk and popular musical idioms developed. Western (more specifically American) music has now been blended into the mixture. Not only has the gospel song had its influence, but also such ingredients as jazz, rock and other American contributions have made their mark. Popular music, for example the music of the Beatles, has interestingly been influenced by Eastern music with Indian ragas and Oriental concepts being utilized in several songs. There is little doubt that music is becoming truly international; hymnody must and will follow suit.

However, Christian converts are left with a perplexing dilemma in most cultures: they can not readily accept all of the foreign hymns translated and presented to them by missionaries because many of them sound strange to their ears, the translations are bad or the hymns are just too far removed from their native idiom. In contrast, they can not easily accept their own native or folk music as hymns because of the strong associations they conjure up

either of pagan worship or native love songs. Thus hymns which are sung specifically in the indigenous style fail to communicate the expected message just as those in a foreign idiom.

Traditionally, ideal sacred music has been that which is reverent, dignified and most distinct from any suggestion of secularism. In many cases Western Christian hymns fit this role perfectly. However, with the concept of the church changing, for example as being in the community rather than solely within the confines of the sanctuary, the role of the hymn has been expanded to become a tool to reach the unchurched. Therefore the function of hymns demand that they be adaptable and of various kinds. The unfortunate fact is that generally whatever type of hymn is used continues to prevail for years and generations in that local church. The gospel hymn, while serving a most useful purpose, is not designed to furnish nourishment in Christian growth for parishioners.

The lack of vision by pioneer missionaries as well as the paucity of training and insight by contemporary missionaries, has led in the direction of one of two methods in hymn selection. Sometimes the existing translated hymnal has had such a great influence and the people are so totally within the grasp of the hymnal, often revering it almost as much as the Bible, that the missionary decides to simply use the hymnal almost exclusively. If he offers a new hymn, it will be a translation in the same traditional style of the existing hymnal; the hymnal itself never has a major revision.

In other instances, where the culture is quite far removed from Western society, the missionary does virtually no translating but tries to find texts which can be easily adapted to indigenous tunes, using these exclusively with the congregations. Many of these hymns can not be used effectively because of bad associations with the music, but if the missionary is very conscientious about his selections and has good advice from competent nationals, this method will work in certain instances, provided the language stress points fit the musical accents. This method will not be successful in many tonal languages and dialects. Unfortunately, there is a tendency to assume that if a method works in one area of the world, it should succeed everywhere. This has been found to be untrue by experienced missionaries.

In the matter of hymn selection, usage, and hymnal edition on the mission field, it is obvious that many dilemmas exist. For instance how far can one go in allowing the nationals to sing only what they like? Does one try to have much influence on their selection? Should the missionary start by encouraging native composers when they lack even the basic musical training and thus may produce indigenous hymns but very bad hymns? If a native composer becomes a Christian, can he utilize his skills in Christian composition when strong secular associations will be attached to his music?

There appear to be vital disagreements in ways to solve some of these dilemmas. Lewis said that Christians often do not care to go back to their native song forms.⁵ Chenoweth and Bee stated that "when a people develops its own hymns with both vernacular words and music, it is good evidence that Christianity has taken root."⁶ Boyd said that when encouraging original hymns, both words and music, "in every case the tune brought in was from the tribe of the student bringing it."⁷ The "Conference on Music for Latin America" concluded with resolutions encouraging and promoting the publication of original national music but also expanding its publication of translated music because this is at least readily available.⁸

Davidson writes that "whereas the use of indigenous musical idioms has been readily accepted by African converts, both in liturgical music and hymns . . . within the Christian congregations of Japan the use of classical Japanese music is offensive."⁹

The answer to the dilemma of foreign versus indigenous hymns must be resolved by each missionary and the Christian nationals with whom he works. Occidental hymns can be effectively used if carefully adapted in most cases. Even if the music sounds somewhat strange to the national, care can be taken not to oppose the fundamental native music expressions—provided the missionary knows them. In China and the Philippines there has been a kind of blending of East and West in Christian musical expression. "The principle of the native music, but not the exact melodies, are being applied to Western forms, thus forming a new and unique expression."¹⁰

Several methods have been used to add some indigenous feeling to hymns. One is to utilize native instruments as accompaniment to congregational singing. This gives an indigenous flavor to the hymns even though they may be translated directly from English. O'Brien used this method extensively in Indonesia.¹¹ Care again must be taken in the utilization of certain instruments. Parker stated that in Guatemala

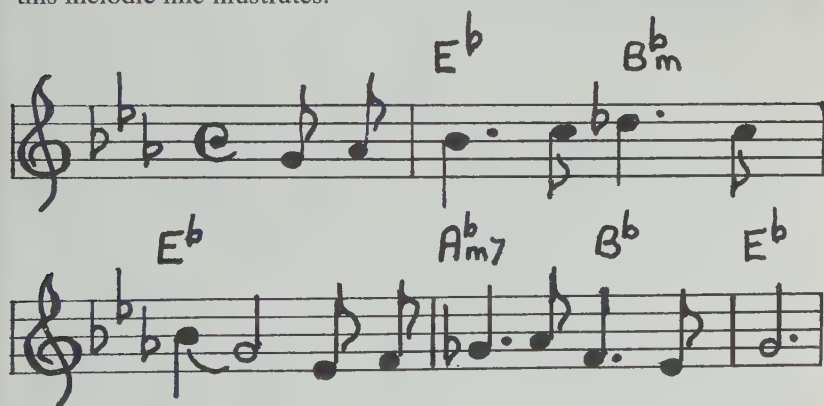
Some of the instruments such as the marimba and the harp have such definite and exclusive association with the old life of fiestas and drinking that the natural assumption of the believers is to consider any use of them as sinful. Other instruments, such as guitar and violin, although often used in the old fiestas, do not carry the same stigma. Thus, they can now be used with little opposition in the churches¹².

Another method is to incorporate certain elements of indigenous music into hymns originally written by foreigners. This requires substantial training but some music missionaries have succeeded in this type of adaptation. Riccitelli said that the "Old Hundreth"

could be adapted to the pentatonic scale as used in West Africa in at least two different ways.¹³

The ideal source of effective hymn writing is to utilize the talents of an adequately trained native composer who is a Christian. Nabor Nunes Filho, a Brazilian composer, appears to have captured the spirit of the Northeastern Brazilian Christian in his setting of the Lord's Prayer.¹⁴ In considering the anthropological, sociological and psychological make-up of the people in this vast section of Brazil, Nunes noted that the people are very religious and sentimental, have an honest sense of morality and are possessed with a quite simplistic theology: God is simply one who sends rain and punishes with drought. Since the peasant understands only what he can do or what he sees done, he is very pragmatic. Thus instead of daily bread, Nunes uses "rain for the land" in his hymn. It would be more meaningful to say "God is my cowboy" rather than "God is my shepherd" for these Brazilians.

Nunes also considered certain musical factors in his hymn, stating that the most difficult element to incorporate into sacred music is rhythm. In many countries it is true that rhythm is the most determining characteristic as to its usage, and bad associations with rhythm are the most difficult to overcome. However, some hint of a characteristic rhythm can be utilized. Nunes, in studying the harmony of the Brazilian Northeast, discovered that the dominant chord is used often because of the characteristic lowered 7th in the melody of many songs. In general the melody determines the harmony, as this melodic line illustrates:



Having served as a music missionary for several years, this author made some interesting experiments by combining native texts to the music of American folk songs unknown to the natives. All of these were well received by nationals; the music for Stephen Foster's "Way Down Upon the Swanee River" is a favorite hymn in Brazil. Missionaries recognize that Negro spirituals, when carefully trans-

lated, are very effective. Perhaps this is true because of the simple texts and music but it is also probably due to the obvious sincerity of the hymns. Effective hymns used in foreign cultures should strive to achieve a certain "folk" feeling of that culture.

One should not assume that all hymn forms are good forms. One must also realize that some hymns are much more effective when used in certain contexts than when sung on other occasions. The use of hymns most appropriate for each service is a vital part of their effectiveness and of the communication of their message. In order to reach the goal of true communication, hymns should be evaluated separately and individually. In addition, as a hymnist, one should constantly strive for the perfect wedding of the text and tune.

In hymnal editing, hymns should be selected for inclusion with the purpose of the hymnal clearly in mind. Hymnal revisions should be made generally every twenty years to enable each generation of Christians to contribute to the new edition.

In conclusion, one can say that hymnody must contain some indigenuity; if the hymn has no connection with the people, they will not receive the message. On the other hand, foreign idioms can be used to some extent to reach and develop Christians. Just think of the many hymns in English which are direct translations. It appears that indigenous hymns will be different for each generation of Christians. As the musical horizons of the nationals are broadened, the training of the national composers intensifies and more music training becomes available for missionaries, each generation should "sing to the Lord a new song."

FOOTNOTES

¹Frederic V. Grunfeld, *Music* (New York: Newsweek Books, 1974), p. 8.

²Note that all of *Practical Anthropology*, IX, 6 (Nov.-Dec., 1962) was devoted to "Developing Hymnody in New Churches." However the issue dealt exclusively with problems involved in non-Western Hymnody. *The Commission*, XXXIV, 4 (April 1971), a less scholarly journal, devoted an entire issue to "Music Missions" and was based on experiences of music missionaries from many different cultures.

³William J. Reynolds, *A survey of Christian Hymnody* (New York: Holt, Rinehart and Winston, 1963), p. 104 f.

⁴*Ibid.*, p. 108.

⁵Elaine T. Lewis, "More About Developing Non-Western Hymnody," *Practical Anthropology*, XI,1 (Jan.-Feb., 1964), 38.

⁶Vida Chenoweth and Darlene Bee, "On Ethnic Music", *Practical Anthropology*, XV, 5 (Sept.-Oct., 1968), 210.

⁷Glen Boyd, "Indigenous Tunes in Swahili" *Missionary Notes* (a newsletter edited by T. W. Hunt, P.O. Box 22000, Forth Worth, TX 76122.)

⁸Proceedings of "Conference on Music for Latin America," held in Rio de Janeiro, Brazil on Feb. 16-23 1973, J. Fred Spann, Chairman. (mimeographed material)

⁹James Robert Davidson, *A Dictionary of Protestant Church Music* (Metuchen, N.J.: The Scarecrow Press, 1975), p. 208.

¹⁰*Ibid.*

(Continued on page 151)

Bradbury in Europe

Robert Stevenson



Robert Stevenson

Robert Stevenson is a musicologist on the faculty of the University of California at Los Angeles. A prolific writer, he is author of several books and numerous articles on Spanish, Spanish-American, and American music. He has written over 300 articles for the New Grove Dictionary of Music & Musicians, scheduled for publication in 1979.

Still unknown to countless millions as composer of "Woodworth"—an 1849 tune now sung with "Just as I am"—the tunes for "Sweet hour of prayer" and "Saviour like a shepherd" dating from 1859, of "The Solid Rock," "He leadeth me" and "Jesus loves me this I know" published in 1864, William B. Bradbury saved money from First Baptist church positions in Brooklyn (1840-1841) and Manhattant (1841-1847) so that he might embark on July 2, 1847, with his wife and daughter Emily Maria for a two-year intensive European study tour. Eighteen months were spent with prime teachers at Leipzig where he arrived September 11, 1847, to begin piano with Ernst Ferdinand Wenzel (1808-1880), voice with Franz Magnus Bohme (1827-1898). A month later he attended Mendelssohn's funeral. Up to August of 1848 he practiced piano six hours daily on an instrument much used by Mendelssohn (brought back with him to New York in 1849). To make sure that he missed nothing, he not only attended every Gewandhaus concert but also personally met the greatest composers of his epoch—even obtaining whole-page musical autographs from celebrities such as Richard Wagner, both Robert and Clara Schumann, Franz Abt, Neils Gade, Ignaz Moscheles, Ludwig Spohr, Meyerbeer, and Jenny Lind. In addition he met Hector Berlioz at a soirée in July 1848, and conversed lengthily with Franz Liszt at a reception in April 1849 ("Music and Musicians in Europe," in *The New York Evangelist*, September 7, 1848, and July 19, 1849, page 1 of both issues).

Throughout all this contact with European stars, he remained thoroughly American and unrestrainedly Baptist. Having decided on an Alpine walking tour in the late summer of 1848, he backpacked in the company of an impoverished young baron from Vienna. Bradbury's letter dated July 25, 1848, describing the backpacking tour was published in the *Philharmonic Journal*, I/13 (February 20 1849), page 97, with the title "Music in the Alps."

As we were descending my (Austrian) friend became so excited—intoxicated even—with what he had seen, that he commenced singing at the top of his voice some of his national songs. Not wishing to be outdone by a “foreigner” especially in my own profession, I commenced singing Yankee Doodle and Hail Columbia. My companion joined in the chorus with all his former zeal, and would not be satisfied till he had learned both of OUR national melodies, the latter of which he admired very much, “because,” to use his own words, “it sounds so FREE.” This was the only music-lesson I gave on top of the Alps.

Bradbury's patriotism extended beyond merely teaching “Yankee Doodle” and “Hail Columbia” to his walking partner on an Alpine tour in September of 1848. That same year he began studying double counterpoint, canon, and fugue with Moritz Hauptmann (1792-1868), the leading Leipzig theorist. What kind of teacher was Hauptmann? In “Music and Musicians of Europe, No. 21,” (*The New York Evangelist*, August 2, 1845, page 1), he described him as the epitome of “true greatness and true goodness. As a teacher he is patient, faithful, and most thorough. He is small of stature, a little bald, with a high broad forehead, and a countenance lined with the marks of hard study, but beaming with gentleness and amiability.”

Bradbury's first double choral fugue composed in March of 1848 still survives in a manuscript given to the Library of Congress by Hubert P. Main, April 25, 1916, with the acquisition number 362170. In the same collection of original Bradbury manuscripts donated to the Library of Congress is another Bradbury fugue, for piano on “Yankee Doodle.” Written for three voices, this mock-heroic exercise is a real fugue that even goes so far as to include strettii. If only as a corrective to the common but incorrect notion that America's first considerable Baptist composer was unlearned, either his fugues should be heard or some of his settings of prescribed German choral texts. How seriously Bradbury took his Baptist beliefs comes clearly into view in a letter that describes his own personal life during the months following his first arrival at Leipzig September 11, 1847. His second daughter was born there. A few days after her birth a Saxon government official came to his house announcing that the newborn infant must be christened and her name registered at once. But as *The New York Musical Gazette*, II/6 (April, 1868), page 42, later reported the encounter (using Bradbury's diary as information source): “(He) was a thorough Baptist, and not by any means a person to compromise his principles, even at the command of a German official.” Bradbury accompanied the official to the registry, on oath explained

that his refusal was wholly a matter of conscience, and before leaving the registry told what name had been selected for his newborn but without infant baptism.

Lest this particular episode should suggest that Bradbury lacked the tact needed to win favors from the musical mighty, the contents of his musical autograph album loaned in 1976 to the music division of the Library of Congress by Bradbury's descendant, Mrs. Richard Undeland, can here be specified. The oblong album bound in maroon velvet, with Beethoven's image stamped in gold on the front cover and a golden lyre on the back cover, contains autograph musical excerpts, or in some instances complete autograph musical compositions, always dated, by at least 18 of the brightest stars. Wagner accompanied a 21-measure piano-score excerpt from his still unproduced *Lohengrin* with this inscription: "Herrn Wm. B. Bradbury aus New York Zum andenken an Deutschland von Richard Wagner. Dresden. 17 April 1849." Robert Schumann only the day before had copied in Bradbury's autograph album a canon for four women's voices, never heretofore published, to a text by Ludwig Uhland. Clara Schumann on April 16, 1849, copied in Bradbury's album an original Fugue in G minor. Ludwig Spohr in Kassel on April 25, 1849, copied "Jesus heavenly Master" from his oratorio known in England as *The Crucifixion* or *Calvary*. Franz Abt at Zurich in August 1848 (while Bradbury was on his Swiss walking tour) copied a *Vaterlandslied fur Mannerchor* beginning with "Nur deine schonsten Melodien aus tiefster Brust." The Meyerbeer autograph in Bradbury's album is dated at Paris in May of 1849 (overture to *Stresensee*, Andante religioso for harp). Joseph Joachim, still in his teens but already hailed as one of the greatest violin virtuosos of the century, copied part of an original violin and piano sonata with an inscription at Leipzig dated May 1, 1848. Still further to honor Bradbury, he as well as some other contributors to the autograph album, composed music to English-language lyrics. Ignaz Moscheles copied in Bradbury's album an original prelude and Andante espressivo on the letters B.A.C.H., dating the work April 18, 1848. Niels W. Gade, the Dane chosen as Mendelssohn's immediate successor in conducting the Leipzig Gewandhaus orchestra, began Bradbury's album with a piece for oboe and piano. Mendelssohn himself, who had died only weeks after Bradbury located at Leipzig, enters Bradbury's album with a letter to C. F. Becker, the collector of musical manuscripts at Leipzig who became Bradbury's close personal friend. Couched in the gracious terms that were Mendelssohn's wont, the letter dated Leipzig February 1, 1841, was bequeathed to Bradbury April 20, 1849. Translated into English, Mendelssohn's letter reads: "Highly honored Sir—Does your extensive library perhaps contain either the piano or orchestral score of the Mozart aria, of which I enclose the first vio-

lin part? And, if so, would you be so kind as to loan it to me for a couple of days? I would be ever so indebted to you and beg most humbly that you excuse the bother, Felix Mendelssohn Bartholdy. Leipzig February 1, 1841."

When deeding this letter to Bradbury, Becker wrote in English: "These lines of the glorious Master are bequeathed to his honored Friend, Mr. W. B. Bradbury from New York, in friendly remembrance." Like page after page of inscriptions elsewhere throughout the album these lines testify to Bradbury's own unique genius at winning influential friends wherever he ranged. In 1836 when he was only 20, Lowell Mason's recommendation had won him his first professional appointmental church music post that he held 18 months at Machias, Maine (this was the town at which James Lyon, 1735-1794, of *Urania* fame spent his last 23 years). Again it was Lowell Mason's highly enthusiastic recommendatory letter to Cyrus P. Smith, mayor of Brooklyn, that won Bradbury entree to the most influential circles of that city when he arrived fresh from Dover, New Hampshire, to become choir leader of First Baptist Church on Nassau Street in Brooklyn. Immediately upon arrival Bradbury found himself in the midst of controversy caused by the introduction of an organ shortly before he was called. His predecessor had added weight to the stone of stumbling and block of offense by playing it fortissimo to accompany congregational singing. Bradbury on the contrary chose soft stops. The leader of the anti-organ forces not long thereafter assembled his group and announced to Bradbury, "If the organ is to be played like *that* we do not object to it" ("Sketches of American Composers. William B. Bradbury," *The New York Musical Gazette*, II/3 [January 1868], 17-18). Bradbury's tack in winning over the opposition and his skill in adding already established leaders to his endorsers came even more clearly into view when in 1841 he published in cooperation with Charles Walden Sanders *The Young Choir* (New York: Charles Dingley and Smith & Wright [144 pages]). Envious capers went to his publishers while the collection was still in proof complaining that it contained numerous mistakes in harmony. At once Bradbury found the right way to defuse the complaints (*The New York Musical Gazette*, II/5 [March 1868], 33). From his publishers, the 25-year-old Bradbury marched to the home of the paladin of New York church music, Thomas Hastings, his senior by 32 years. Hastings made the needed corrections on the spot, and soon thereafter agreed to sponsor Bradbury's 1844 collection, *The Psalm-odist*, by adding his name on the title page as second compiler. To the same year belonged two other Bradbury cooperative collections, *The Young Choir Companion* and *Singer's Companion*. To 1847 belonged *Flora's Festival* and *The Sacred Choralist* (cooperative endeavor with Hastings, George F. Root, and Timothy B.

Mason). After all these publication successes, seven uniquely successful years at First Baptist in Brooklyn and Broadway (Baptist) Tabernacle in Manhattan, Bradbury at the age of 31 was willing to pull up stakes, sail with his wife and first child for Europe, and put himself under the tutelage of the severest German taskmasters. Yet in the face of all this evidence to the contrary, writers on American music history of a certain stamp still insist ignoring him or in shaming him for his success in setting certain texts which by present standards are sloppily sentimental. His unparalleled success is nowhere better summarized than in the sentence that began the front-page article on him in *The New York Musical Gazette*, VII/5 (May, 1873): "The name of William B. Bradbury is perhaps more widely known among the masses of the American people, as musical author and teacher, than that of any other man."

*The German original reads: Hoch geehrter Herr—Besitzen Sie in Ihrer reichen Bibliothek vielleicht von der Mozartschen Aria (wovon befolgend die ersten Violinstimme) den Clavier Auszug oder die Partitur? Und wenn Sie in diesem Fall gütig genug mir dieselben für ein Paartage zu leihen? Ich werde Ihnen sehr verbunden dafür sein, und mit der Bitte die Belastigungen entschuldigen bin ich ergebenster Felix Mendelssohn Bartholdy Leipzig d. 1 Febr. 1841.

Indigenous Versus Foreign Hymnody

(Continued from page 146)

¹¹William R. O'Brien, "Cross Cultural Language of Art," *Church Musician* XXIX, 6 (March, 1978), 46.

¹²Wendall C. Parker, "Experiments with Indigenous Music in Guatemala," from proceedings of "Conference on Music for Latin America," p. 7.

¹³James M. Riccitelli, "Developing Non-Western Hymnody" *Practical Anthropology*, IX, 6 (Nov.-Dec., 1962), 246.

¹⁴Nabor Nunes Filho, "Sacred Music in Northeastern Brazil," from proceedings of "Conference on Music for Latin America", p. 1-5.

¹⁵The unique monograph by T. W. Hunt titled "Communicative Method in Musical Evangelism" attempts to develop ways that contemporary communication theory can be applied and adapted to music in missions. (Available from T. W. Hunt, Fort Worth, Texas.)

Two April Issue Postscripts

Pauline S. McAlpine, author of *Japanese Hymns in English* (p. 122), is now living in North Carolina. As long as her supply lasts, she will sell her book for \$5.00 even though the dollar has dropped against the yen. Her address is: Mrs. Pauline S. McAlpine, P. O. Box 635, Weaverville, NC 28787.

E. Theo. DeLaney has called our attention to an error in the review of *Fanny Crosby Speaks Again* (p. 123f.) "Reviewer C. Bernard Rufin has assumed that Crosby is Fanny's married name. It is, of course, her maiden name. She is properly called Fanny Crosby. But she is legally and also properly called Mrs. Frances Van Alstyne, her married name. She should never be referred to as 'Mrs. Crosby' (an appellation which refers not to her but to her mother)."

Teaching Hymnology

James R. Sydnor



James R. Sydnor

James R. Sydnor well known Presbyterian teacher, author, and hymnologist, retired in 1976 from the faculty of the Presbyterian School of Christian Education and adjunct faculty of the Union Theological Seminary, Richmond, Virginia. His biographical sketch appeared as a member of the Hymn Society's Research Committee in our July 1977 issue.

Teaching hymnology is a relatively rare occupation when compared with many other educational disciplines. Therefore it is appropriate to begin a dialogue in this periodical on ways to organize and teach a course in Christian hymnody. Since there is some ambiguity as to terminology, let's begin with several definitions. Dr. Louis F. Benson has a long footnote (pp. 24-25) in *The English Hymn* defining the difference between HYMNODY and HYMNOLOGY. HYMNODY, he writes, is "the practice of singing hymns and also the body of the hymns thus sung . . . the materials for our study." HYMNOLOGY, he says, is, "that ordered knowledge of hymns to which a study such as ours may be expected to contribute."

The content and the methods for this course will vary according to the particular situation. It makes considerable difference whether the course is a graduate seminar in church music or an elective class in a theological seminary or a required course for church music majors in a university or an enrichment class for a local congregation.

Goals

Regardless of class constituency or level, teachers must define goals, describe how to arrive at these goals, and determine how to test the students' progress. Having taught in all four situations outlined in the preceding paragraph, with all of them I have tried to keep two general goals in mind:

- 1) The development in the students of a lifelong informed enthusiasm for great hymns and their singing; and
- 2) The acquisition of skills for transferring this enthusiasm to the hearts, lips, and lives of congregations in which the students in future years may worship and work.

More specifically, I expect my students to acquire the following:

- 1) a solid grasp of the history of hymnody,
- 2) a taste for excellence in hymns: text, music, and their matching,
- 3) an understanding of the various functions of hymns in public worship,
- 4) a sound pedagogy for educating a congregation in its music, and
- 5) a skill in integrating hymns with the various nurturing and educational enterprises of the church.

Materials

To achieve the above goals, adequate study materials must be provided. Here is a list:

Anthologies: A class must have access to the classics of hymnody. What are these? A good start is the list of 227 "Hymns and Tunes Recommended for Ecumenical Use" included in *The Hymn* (October 1977). A class in a denominational college or seminary would make a study of the authorized hymnal. If this book is severely limited or if the class cuts across denominational boundaries, a standard anthology like the *Pilgrim Hymnal* (United Church Press, 1958) is suggested. Then, to give a sampling of contemporary writing, I have found *Ecumenical Praise* (Agape, 1977) a very useful collection.

Course Text: With the breadth of the subject and with the difficulty of keeping good texts in print, it is hard to find in one volume the reference material for the class. For the historical review, I have found Dr. Millar Patrick's *The Story of the Church's Song* (John Knox Press) to be unsurpassed. Ronan and Porter's *Guide to the Pilgrim Hymnal* (United Church Press) is a concise and accurate description of the text and tune backgrounds of the major hymns. The first book is out of print; the second is in print.

Until the revision currently being undertaken is available, a teacher could find bibliographical aid in *A Short Bibliography for the Study of Hymns* (Paper XXV of The Hymn Society of America).

Recordings: Excellent recordings of hymns are available and titles can be located in record catalogs and in reviews in professional magazines. Here are two outstanding examples: *Hymns for All Seasons*, King's College Choir, Cambridge, directed by David Willcocks (EMI CSD 3739) and *A Time for Singing*—62 sing-along hymns for use by families in their homes during all the festivals and seasons of the church year, Paul Manz, organist Augsburg Publishing House). The Robert Shaw Chorale has recorded several collections of hymns especially from early America.

Periodicals: A file of the publications of the Hymn Societies of America and Britain should be made available. *The Hymn* under its new editorship and format is invaluable. Denominational musical journals and *Music-AGO* also have feature articles dealing with hymnody.

Hymn Anthems: Have handy an assortment of good anthems based on hymn texts and tunes. "Let all mortal flesh keep silence" ("Picardy") by Holst and "Jesus, lover of my soul" ("Aberystwyth") by Parry-Coleman are staple items.

Hymn and Chorale Preludes: Students need to know the rich resources available in organ music based on hymn melodies. *The Hymnal 1940 Companion* (Episcopal Church Pension Fund) has a 71-page list of organ works based on tunes in that hymnal. Let the class hear some examples.

Audio-Visual Aids: Congregational singing resources in this area are scarce. Perhaps your class could develop a project of a sound film strip on some aspect of hymn use. The writer produced such a teaching aid some years ago titled *Music in the Pews* (Materials Distribution, Presbyterian Church in the U. S., 341 Ponce de Leon Avenue, N. E., Atlanta, GA 30308) dealing with the how and the why of hymn singing. The American Guild of Organists has sponsored the production and publication of teaching cassettes on hymn playing and other related subjects.

Methods

A lesson plan for the entire course is essential. I prepare and distribute a dated schedule of topics to be covered. Frequently the list will include suggested or required readings to be done in preparation for the particular class.

As the course proceeds, I try to preserve a balance between the communication of information and the development of various skills. To this end, I vary teaching methods. Sometimes the class will be divided into small groups for investigation and discussion. Later they will report to the reassembled class. Individual students may share with the class a part of their research on a term paper. The lecture method is also employed, though not exclusively.

Here are some projects for the class:

- Create a number of topics for hymn services or festivals and develop a complete outline for one or more of these topics. The class could offer to present and lead one of these festivals for a local congregation or group of congregations.
- Develop and illustrate five methods for teaching a totally unfamiliar hymn to a congregation.
- Compose a new text for a given hymn tune and/or a new melody and harmony for a given text, or compose a brand new hymn text and music.

(Continued on page 163)

Winston-Salem Convocation

Three hundred and forty persons from all parts of the U.S. as well as several from Canada and one (Fred Kaan) from Switzerland gathered for the Hymn Society's National Convocation, April 23-25. This is a sizable increase over last year's 203 registrants in Chicago.

Winston-Salem, site of this year's Convocation, was a particularly appropriate choice for an organization concerned with congregational singing, for the Moravians brought their rich musical tradition with them when they settled there in the 18th century. The meetings took place within walking distance of Old Salem, the restored Moravian community which was founded in 1766. Winston-Salem is also the headquarters of the Moravian Music Foundation, which held open house for Convocation participants.

Two Convocation events focused on the Moravian heritage: a paper on "Moravian Hymnody" by John H. Johansen followed by a Moravian Love Feast and *Singstunde*. The latter took place at the New Philadelphia Moravian Church and proved to be one of the highlights of the Convocation. The Moravian Band played on the church lawn as the congregation arrived. The congregational singing of Moravian hymns supported by organist Frederick F. Jackisch, the Musical Moravian Ministers, the Moramus Chorale (Edna Jeffries, organist), and the Salem Strings, seemed to shake the building with its vibrant impact! Convocation participants experienced first-hand a Love Feast, a Moravian tradition dating from the 18th century, in which coffee and rolls are served to the seated congregation while music expressing praise and thanksgiving is played and sung. This program was coordinated by John Giesler.

Other Convocation events were held at Winston-Salem's modern and attractive First Presbyterian Church, a short block from the Downtowner Motel. The Sunday and Monday evening sessions were opened with delicious meals, each with after-dinner programs by Lee Hastings Bristol, Jr. The first was a fascinating preview of a forthcoming volume on musical graces, and his second program provided light musical entertainment.

The Sunday evening program emphasized the hymn tunes of Ralph Vaughan Williams, whose death occurred 20 years ago. Richard T. Gore read a stimulating paper, "Ralph Vaughan Williams and Hymns," followed by a Ralph Vaughan Williams Hymn Festival led by five local church choirs and an instrumental ensemble under the direction of Donald L. Armitage with Charles H. Heaton as organist. This was a thrilling festival, characterized by vigorous and meaning-

ful congregational singing, sustained through all 10 stanzas of Vaughan Williams' setting of "Hail thee, festival day!"

The Monday program began with the Roman Catholic service of Morning Prayer under the direction of Sister Theophane Hytrek and a group of young singers. Alice Parker then kept our attention for 2½ hours with her many musical insights involving Creative Hymn Singing. (Her book, *Creative Hymn Singing*, was reviewed in last July's issue of *The Hymn*.)

The Monday afternoon program began with Ellen Jane Porter's paper, "The American Camp Meeting Song," based on extensive research into this revivalist tradition and involving opportunity for the audience to sing the camp meeting songs. The remaining portion of the afternoon program featured five concurrent special interest sessions, each concerned with the creative use of hymns: hymns with children (Judy Hunnicutt), preaching with hymns (H. Glenn Lanier), the organ with hymns (Frederick Jackisch), the piano with hymns (Al Washburn), and handbells with hymns (James Salzwedel). (The Monday evening session was devoted to Moravian hymnody as described earlier.)

Following a brief period of worship, the Tuesday morning program focused on the Annual Meeting involving a "State of the Hymn Society" report from outgoing President L. David Miller and reports from various officers, including words of appreciation to Dr. Miller from the new president, William J. Reynolds. Officers elected during the Annual Meeting were: Carlton R. (Sam) Young, President-Elect; Thad Roberts, Jr., Vice-President (program chairman for the 1979 Convocation); Leonard Ellinwood, Historian; Anastasia Van-Burk-alow, Secretary (re-elected); and William G. Lambacher, Treasurer (re-elected).

The Convocation closed with an informal hymn sing featuring hymns from recent collections: *Ecumenical Praise* (led by Austin Lovelace), *Worship II* (Robert Batastini), *Lutheran Book of Worship* (Frederick Jackisch), *Baptist Hymnal* (Milburn Price), *More Hymns and Spiritual Songs* (Lee H. Bristol, Jr.), and *Lead Us, Lord* (Mary Oyer).

Those who attended this year's Convocation were enthusiastic about its outstanding program. Much of the credit for this program goes to Executive Director W. Thomas Smith and to Donald L. Arm-itage, Director of Music and Arts of Winston-Salem's First Presbyterian Church, and to his local Committee. The Convocation received excellent coverage in the local news media, including a television interview with President William J. Reynolds, and an interview with Executive Director W. Thomas Smith and a report of the Moravian love feast and *Singstunde* in the Winston-Salem *Sentinel*.

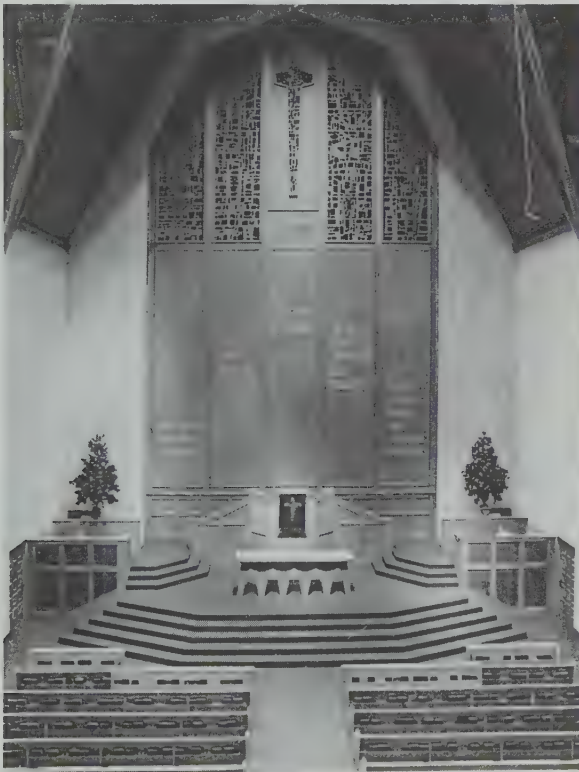
Convocation Scenes

First Presbyterian Church



Exterior view

Photo by Howard Walker



The Church Sanctuary

The Ralph Vaughan Williams Festival*



A portion of the five choirs with director Donald L. Armitage



Congregational Singing

*All photographs on this page and the following two pages are by Cookie Snyder.

The Love Feast and Hymn Festival at New Philadelphia Moravian Church



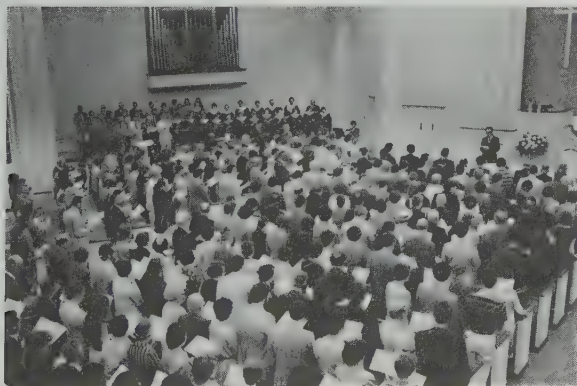
Moravian Brass Ensemble



Congregational Singing



Dieners serving during Love Feast



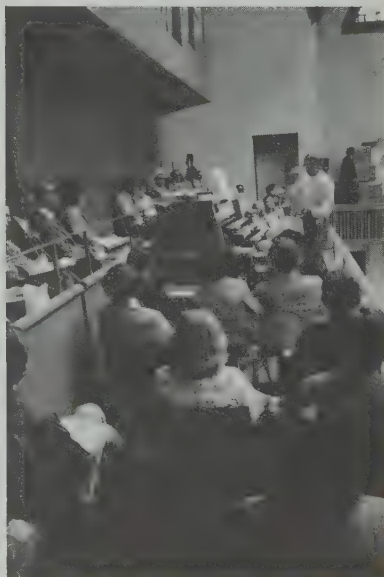
Congregational Singing



Judy Hunnicutt (right) enjoys teaching the Creative Use of Hymns for Children.



Richard T. Gore illustrates his Vaughan Williams address.



Frederick F. Jackisch talks about the Creative Use of Organ with Hymns.

Hymn Society Committees Meet

The Hymn Society's Research, Promotion, and Executive Committees met in connection with the National Convocation at Winston-Salem in April. Some of the significant items dealt with by these committees are given here.

Research Committee

Research Committee members present were: Harry Eskew, Gracia Grindal, Karl Kroeger, Stanley Osborne, Mary Oyer (chairperson), Ellen Jane Porter, Carl Schalk, Harold Terry, Omer Westendorf, and Carlton Young.

The committee gave its approval for Louis Voigt to develop a hymnal collectors' handbook in the name of the HSA. The committee also passed a motion that undesignated gifts to the Hymn Society be given to the Dictionary of American Hymnology project. (The Executive Committee later referred this recommendation to the Finance Committee.)

The committee approved one new publication, Austin Lovelace's paper on hymn festivals to replace Paper V (*Hymn Festival Programs*). The committee also recommended the reprinting of Paper XVII (*Recent American Hymnody*) and of Paper XXIV (*Addresses at the International Hymnological Conference held in New York in September 1961*). These papers are to be printed with a new and attractive design for the covers.

Promotion Committee

Committee members present were: Earle Copes, Robert Fort, Sister Theophane Hytreck, Cecil Lapo, Austin Lovelace, James Rogers (chairman), and Frances Winters.

Much of the discussion of the Promotion Committee dealt with promoting the work of the Hymn Society at various meetings, such as the Association of Pastoral Musicians, the United Methodist Fellowship of Musicians, and the AGO. Tom Smith is to represent the HSA at the AGO Convention in Seattle, the Canadian RCO Convention at Kitchener, Ontario, and the Episcopal church music conference at Evergreen, Colorado.

Recommendations were made for new committee members. The need for a Canadian on the Promotion Committee was discussed.

Executive Director Smith reported that 17,000 promotional brochures were mailed prior to the Winston-Salem Convocation and that the same level of promotion would be effected next year. It was suggested that evaluation forms be made available for all persons attending future convocations.

Two types of new promotional literature were recommended by the committee. One would be postcards picturing persons, places, manuscripts, etc. related to hymnody and containing the address of the Hymn Society. The other type literature recommended was a promotional leaflet for the Dictionary of American Hymnology project. (The Executive Committee later voted to explore these projects further.)

Chairman James Rogers concluded the Promotion Committee meeting with words of appreciation for the committee and especially for retiring members.

Executive Committee

Executive Committee members present were Roberta Bitgood, Leonard Ellinwood, Harry Eskew, John Giesler, William Lambacher, Mary Oyer, William J. Reynolds (chairman), Thad Roberts, James Rogers, Morgan Simmons, Anastasia Van Burkalow, and Carlton R. Young. Staff members present were Deborah Sasse, Office Secretary, and W. Thomas Smith, Executive Director.

The committee approved the appointment of Harry Eskew for a second two-year term as Editor of *The Hymn*. Three at-large members of the Executive Committee were elected: Roberta Bitgood (for a second term), John Giesler, and Sister Theophane Hytrek. (This action should have been taken at the Annual Meeting when the other officers were elected, but inadvertently, the Nominating Committee neglected to present their names at that time.)

The 1979 National Convocation was set for April 22-24 at Dallas-Fort Worth Metroplex, with headquarters at the Highland Park United Methodist Church in Dallas, adjacent to the campus of Southern Methodist University, John Erickson, host. Some of the activities are to be held in Fort Worth at the Southwestern Baptist Theological Seminary, Scotty Gray, host.

A convocation of denominational leaders (named by their respective denominations) to develop ideas for stimulating congregational singing was proposed by President Reynolds. Dr. Reynolds was authorized to explore possibilities for such a meeting, probably in the fall of 1979.

Hugh T. McElrath, a Research Committee member on sabbatical leave in Europe, was requested to serve as an official HSA representative to the annual Conference of the Hymn Society of Great Britain and Ireland. Funds to assist him with expenses were authorized.

The Finance Committee's budget for 1978 (\$58,230.60) was approved with two additions: 1) \$500 for redesigning the format of *The Hymn*; 2) Approximately \$4000 to the salary of Executive Director W. Thomas Smith, so that he will serve the Hymn Society full time, at an annual salary of \$14,500. The revised budget will total approximately \$63,000.

The recommendation from the Research Committee that the paper on hymn festivals by Austin C. Lovelace be published was approved. The recommendation of Morgan Simmons, speaking for the judges of "New Psalms for Today," that the HSA hold a workshop on hymn-writing, was referred to the Research Committee. It was hoped that such a workshop might be offered at the 1979 Convocation and possibly at one or more schools.

Two recommendations brought from the Promotion Committee by James Rogers, both concerning promotional publications, are to be explored further and considered at the October meeting of the Executive Committee.

Harry Eskew, chairman of the Editorial and Project Board for the Dictionary of American Hymnology, recommended the hiring of Mr. Jack Gilbert of Haverford College as consultant to aid in the search for support funds. This recommendation was approved.

The next meeting of the Executive Committee is to be held October 16-17, 1978, at a place to be determined by President Reynolds. The chief business of this meeting is to propose revisions of the Constitution and By-Laws.

Teaching Hymnology

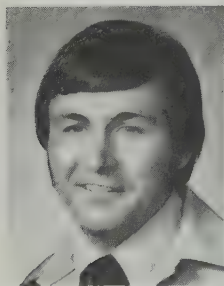
(Continued from page 154)

- Memorize a hymn each week of the course.
- Discuss and illustrate ways of playing hymns effectively on the organ and piano. Demonstrate alternate harmonizations.
- Write and sing descants.
- Cultivate the habit of daily reading of hymns by the class. Dr. Benson wrote, "it is only the precedent appropriation of the hymn's message by each individual heart that makes its congregational singing worthwhile."
- Plan a 15-minute congregational rehearsal to be held at a church night supper.
- Give ample opportunity for singing hymns in many of the projects listed above.

Teaching hymnology is an opportunity through your students to assist many congregations in achieving great congregational singing which will be accomplished when the entire congregation sings a sizable number of good hymns with spiritual perception and musical artistry.

A Page for Your Church Bulletin ➡

"Thirty Ways You Use Your Hymnal" is printed so that it may be conveniently copied for use in bulletins or newsletters. In this way *The Hymn* can have a more direct impact upon the person in the pew. Although blanket reprint permission is hereby given, it is requested that a copy of the bulletin using this page be sent to the National Headquarters in Springfield.



Gary Macy

Gary Macy is a graduate of George Fox College, Newberg, Oregon, and Asbury Theological Seminary, Wilmore, Kentucky. He is a church music student at Western Evangelical Seminary, Portland, Oregon. He is also an Air Force Chaplain and Director of Special Ministries of the First Friends Church, Vancouver, Washington.

Letter to the Editor

Dear Editor:

Greetings from this side of the Atlantic, and warm thanks for the stimulus that *The Hymn* increasingly brings to us over here.

With others, I appreciate the policy of the HSA in publishing examples of new American hymnody, texts and tunes alike; but—also with others—I sometimes wonder whether your selection process could be a little more rigorous.

The composer of the three new tunes printed in your January issue offers us a warm and convincing melodic style. But did no one notice that his tune for the classic *Veni, Sancte Spiritus* quite fails to match the structure of the text, which—both in the Latin and in the admirable translation by John Webster Grant—is in *three-line units*, two of which make a stanza? The tune, where it suggests a division at all, does so after the *fourth* line, which makes no sense in relation to the text.

And what of the harmony? Does it herald a new fashion—to be called, no doubt, the "neo-primitive" (meaning "back-to-the-10th-century-for-a-few-chords-whenever-you-like")? We teachers of music must look out: many of our pupils are masters of this style without our help!

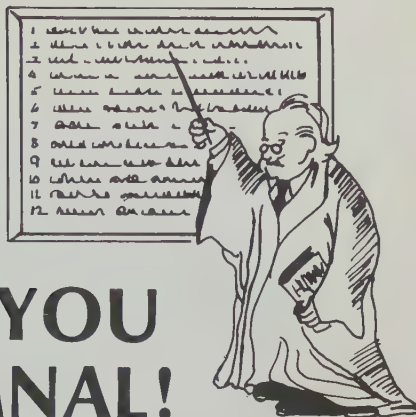
Yours sincerely,

John Wilson

30 East Meads

Guildford, Surrey, England

(Mr. Wilson, an officer of the Hymn Society of Great Britain and Ireland, teaches at the Royal College of Music in London.)



THIRTY WAYS YOU USE YOUR HYMNAL!

GARY MACY

1. As a door stop
2. To elevate the pianist on a piano bench
3. To angle a slide projector or a piano light higher (as a prop)
4. To steal for personal collection
5. A good storage place for combs, pencils, etc.
6. As a pillow — for taking naps
7. To chew on (a baby teething/a dog gnawing)
8. To elevate a cast, to use as a step stool or footrest
9. To pencil in the design of the hymn cover through a piece of paper
10. A piano lid cover
11. A flower pot support
12. To jab a sleeping husband with
13. As a toy — slide up and down the pews and watch them crash
14. To scribble in, or to pass notes back and forth with
15. To look up information
16. To put in the small of one's back while sitting in a pew
17. To elevate a kid to see the preacher
18. To use as a hard thing to write on and play tic-tac-toe
19. To use as a weapon — to "throw the book" at someone
20. To use as wadding for guns (as in the Battle of Springfield, June 1780)
21. To elevate a person so they can be seen in a group picture
22. To press leaves, flowers, and stamps
23. To hold piano books open
24. To use as a window prop to ventilate the sanctuary
25. To use as a paperweight
26. To use as a bookend
27. To misplace, so it can't be used
28. To be used as a first base for the church ball team
29. To enrich your spiritual life
30. To worship and sing praises to God

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The Hymn Society of America, National Headquarters,
Wittenberg University, Springfield, Ohio 45501

Hymnal Collectors and Hymnology Teachers Meet

Two special interest groups met at Winston-Salem following the National Convocation. Louis Voigt, Librarian of Wittenberg University's Hanna School of Theology, chaired a meeting of hymnal collectors. Harry Eskew, Professor of Music History and Hymnology at New Orleans Baptist Theological Seminary and editor of *The Hymn*, chaired a meeting of hymnology teachers.

The hymnal collectors discussed a proposal of Louis Voigt to prepare a handbook for their use. This handbook would provide help for collectors in arranging, cataloguing, and protecting their hymnals. The group also discussed the need for an organized exchange of duplicates among hymnal collectors. (Later the HSA Research Committee encouraged Voigt to develop his plans for a hymnal collector's handbook. Persons who wish to share ideas or to receive a questionnaire connected with this project are asked to write Louis Voigt, Wittenberg University Library, Springfield, OH 45501.)

Over 20 persons attended the hymnology teachers meeting. Austin C. Lovelace agreed to serve as recording secretary. The group discussed textbooks and hymnals currently used for hymnology courses. The need was expressed for a new comprehensive survey of hymn texts and tunes. Groups mentioned for which needs exist in teaching hymnology are: children's choirs; choir camps; communicants classes; classes in seminaries, colleges, and church schools; and adult study groups. Several novel approaches to teaching hymnology were suggested.

(Continued on page 170)

New from I. S. A. M.

Monograph No. 8: Irving Lowens,
MUSIC IN AMERICA AND AMERICAN MUSIC:
Two Views of the Scene—with a bibliography of
the published writings of Irving Lowens
Price: \$5.00

For list of publications, write:
Institute for Studies in American Music, Brooklyn College,
The City University of New York, Brooklyn, NY 11210

Bibliography of Hymnals in Use in American Churches -- IV

This bibliography, a continuation of a series (see our April 1977, January and April 1978 issues), represents the efforts of Henry Williams, Martin Ressler, Harry Eskew, and others. This bibliography continues the listing in our January issue of hymnals currently used by smaller denominations.

Advent Christian General Conference of America, Inc.

The Advent Christian Hymnal, no editor given. Charlotte, NC, 1967. 547 hymns. Worship section. \$3.25

Supplier: Advent Christian General Conference of America
P. O. Box 23152
Charlotte, NC 28212

Seventh-Day Adventist

The Church Hymnal, edited by the Church Hymnal Music Committee. Review and Herald Publishing Association, Washington, DC, 1941. 703 hymns. Worship section. \$4.25

Supplier: Review and Herald Publishing Association
6856 Eastern Avenue, N. W.
Washington, DC 20012

Old Order Amish

Ausbund, German, words only. First American printing, 1742
Electrotyped by the Lancaster Press, Inc., Lancaster, PA. Current
printing 1975. 140 hymns. \$4.00

Supplier: Gordonville Bookstore
Gordonville, PA 17529

Primitive Baptist

The Good Old Songs, C. H. Cayce Publishing Company, Thornton, AR, 1913, 1941. 764 hymns. \$2.50 (soft bound)

Supplier: Cayce Publishing Company
P. O. Box 38
Thornton, AR 71766

Church of God, Anderson, Indiana

Church of God Hymnal, Robert A. Nicholson, Hymnal Committee Chairman. Warner Press, Anderson, IN, 1971. 513 hymns. Worship section. \$8.95

Supplier: Warner Press
P. O. Box 2499
Anderson, IN 46011

Church of God, Cleveland, Tennessee

Church Hymnal, Connor B. Hall, editor, Charles L. Towler, assistant editor. Church of God Publishing House, Cleveland, TN, 1951. 410 pages. \$2.75. Also: *Hymns of the Spirit*, 1952. 512 pages. \$3.95. *Songs of Life*, 1962. 310 pages. \$2.50. Worship sections in each.

Supplier: Pathway Press
 Tennessee Music & Printing Co.
 P. O. Box 850
 Cleveland, TN 37311

Church of Jesus Christ of Latter-Day Saints

Hymns. Corporation of the President, the Church of Jesus Christ of the Latter-Day Saints, 1948. 389 hymns. \$1.75

Supplier: Deseret Book Company
 P. O. Box 659
 Salt Lake City, UT 84104

Church of the Nazarene

Praise and Worship, Floyd Hawkins, editor. Lillenas Publishing Company, Kansas City, MO, no copyright date. 497 hymns. Worship section. \$3.50

Worship in Song, Floyd Hawkins, editor, 1972. 514 hymns. Worship section. \$3.95

Supplier: Lillenas Publishing Company
 P. O. Box 527
 Kansas City, MO 64141

Mennonite Church

Christian Hymnal. First printing 1959. Church Of God In Christ, Mennonite, Hesston, KN. (Printing is done by Mennonite Publishing House, Scottdale, PA.) Current printing 1976. 657 hymns \$4.00

Supplier: Provident Book Store
 40 East King Street
 Lancaster, PA 17602

Christian Hymnary. First printing 1972. Private Publication. Christian Hymnary Publishers, Uniontown, OH. John J. Overholt (Compiler). Current printing 1977. 1004 hymns. \$6.95

Supplier: Provident Book Store
 40 East King Street
 Lancaster, PA 17602

Church & Sunday School Hymnal. First printing 1902. Mennonite Publishing House, Scottdale, PA. Current printing 1976. 532 English hymns. 50 German hymns. \$3.75

Supplier: Provident Book Store
 40 East King Street
 Lancaster, PA 17602

Church Hymnal. First printing 1927. Mennonite Publishing House, Scottdale, PA. Current printing 1974. 657 hymns. Some have an appendix of 50 German hymns. \$4.25

Supplier: Provident Book Store
 40 East King Street
 Lancaster, PA 17602

Old Order Mennonites

A Collection of Psalms and Hymns. Words only. First printing 1928 (Virginia). Economy Printing Concern, Inc., Berne, IN. Current printing 1972. 397 hymns. Section of first-line meters in the back of book. \$3.00

Supplier: Clay Book Store
R. D. 1
Ephrata, PA 17522

Die Gemeinschaftliche Lieder-Sammlung. First printing 1836 (Canada). Economy Printing Concern, Inc., Berne, IN. Current printing 1970. 222 hymns. \$3.00. German. Words only.

Supplier: Clay Book Store
R. D. 1
Ephrata, PA 17522

Mennonite Hymns. Words only. First printing 1847 (Virginia). National Publishing Co., Philadelphia, PA. Current printing 1977. Main body 402 hymns. Appendix 65 hymns. \$2.50

Supplier: Clay Book Store
R. D. 1
Ephrata, PA 17522

Unpartheyisches Gesangbuch. German, a few scattered melodies. Lancaster Press, Inc., Lancaster, PA. Current printing 1975. 62 psalms. 390 hymns. \$4.00

Supplier: Gordonville Bookstore
Gordonville, PA 17529

Free Methodist Church Wesleyan Church

Hymns of Faith and Life, Joint Hymnal Commission, Lawrence R. Schoenhals, executive editor. The Wesleyan Church-Free Methodist Church, Winona Lake, IN (Free Methodist Publishing House). 567 hymns and songs. Responsive readings. \$4.25

Supplier: The Wesleyan Publishing House
Box 2000
Marion, IN 46952

The General Church of the New Jerusalem

Liturgy and Ritual, no editor given. General Church of the New Jerusalem, Bryn Athyn, PA, 1916-1966. Liturgy and 130 hymns. \$4.00

Supplier: General Church Book Center
1100 Papermill Road
Bryn Athyn, PA 19009

Pillar of Fire

Cross and Crown Hymnal, Arthur K. White and Alma White, Pillar of Fire Press, Zarephath, NJ, 1939 (3rd ed. 1949). 565 hymns. Worship section. \$5.00

Supplier: Pillar of Fire Press
Zarephath, NJ 08890

Protestant Reformed Church

The Psalter. (First published by the Presbyterian Church in 1912 by a joint committee representing nine American and Canadian denominations.) William B. Eerdmans Publishing Company, copyright 1927. 434 hymns. \$4.95

Supplier: William B. Eerdmans Publishing Company
255 Jefferson Avenue, S. E.
Grand Rapids, MI 49503

Reformed Presbyterian Church

Psalter, Book of Psalms for Singing, Ronald W. Nickerson, Reformed Presbyterian Church, Wilkesburg, PA, 1973. 150 psalms in 439 selections. \$5.95

Supplier: Reformed Presbyterian Church
Board of Publications
800 Wood Street
Pittsburgh, PA 15221

Reorganized Church of Jesus Christ of Latter Day Saints

The Hymnal (1956), edited by an appointed committee, Franklyn S. Weddle, chairman. Herald Publishing House, Independence, MO, 1956. 582 hymns. \$6.42

Supplier: Herald House
Drawer HH
325 South Noland Road
Independence, MO 64055

Hymnal Collectors and Hymnology Teachers Meet

(Continued from page 154)

The hymnology teachers suggested several avenues of action for the Hymn Society: provide more resources for teachers of hymnology at the next Convocation; prepare a list of hymnals for children; prepare hymn study materials for short courses with laypersons; and prepare a display of hymnals, companions, and other resources at the next convocation. (Persons wishing a copy of the minutes of the hymnology teachers meeting may send their request with a pre-addressed and stamped envelope to the HSA National Headquarters.)

Hymns in Periodical Literature

James A. Rogers



James A. Rogers

James A. Rogers, Minister of Music at the First United Methodist Church, Springfield, Illinois, is Chairman of the Hymn Society's Promotion Committee.

Eileen Southern, "Musical Practices in Black Churches of Philadelphia and New York, ca. 1800-1844," *Journal of the American Musicological Society*, Summer, 1977.

Until after the American Revolution, black Protestants worshiped alongside whites in the meeting houses of colonial America (albeit in segregated pews) and sang the standard Protestant psalms and hymns. It was during the 1770s that blacks first began to break away from the white mother churches, in protest against the racial discrimination they encountered there, and to organize their own congregations. The early black church was the sole provider of cultural activities for blacks during the time and, as such, is to be credited with laying the foundation for black musical activity in the United States—secular as well as sacred.

The music performed in black churches for the formal services consisted of psalms, hymns, and anthems. It appears that only the African Methodist Episcopal Church (or AME Church) published its own hymnals; the other congregations presumably used the same hymnals as did their white counterparts.

The first AME hymnal was published by Richard Allen, founder of the church, in 1801. This collection of fifty-four hymns, *A Collection of Spiritual Songs and Hymns Selected from Various Authors by Richard Allen, African Minister* (printed by John Ormrod in Philadelphia), is a milestone in the history of black music. It serves as a folk-selected anthology, indicating which hymns were popular among blacks at the beginning of the nineteenth century, and it provides a starting point for research into the origin of the so-called Negro spiritual. (A description of this hymnal appears in Eileen Southern's *The Music of Black Americans*, New York, 1971.) The popularity of this hymnal led to a second, somewhat larger edition in less than a year. A third edition was published in 1808, and a fourth, much larger edition (of 314 hymns) in 1818. This latter edition, entitled *The African Methodist Hymn Book: Selected from Different Authors*, was the first official hymnal of the AME Church.

Following closely the format of the Methodist hymnal, this book stands at the head of a line which has continued to our present day.

Black churches in the early nineteenth century experienced the same controversies over the introduction into the church of choral singing and reading music as white Protestant churches had a century earlier. The accepted procedure for hymn singing was "lining out," by which the minister or deacon chanted one or two lines of the hymn at a time, and the congregation followed with the singing of the same lines. Instrumental music, even for accompaniment, was discouraged. Particularly troublesome to many congregations were the directives in the AME "doctrine and discipline" about choosing "such hymns as are proper for the congregation" and avoiding "the singing of fuge (sic) tunes" and "hymns of your own composing." It was no easy job to make the congregations conform to those rules. Indeed, there was a controversy early in the nineteenth century between those who wanted to maintain European models for the music of the black church and those who insisted upon bringing the African heritage to bear on the music, primarily by composing their own "spiritual songs."

While space does not permit us to examine much other than the appearance of a black hymnody, Ms. Southern does cover other aspects of black church music of the period, including the use of instruments in the church (organs were too expensive for most church budgets, and the harp was widely used for accompaniment until well into the 1840s), sacred music concerts; juvenile sacred music concerts, a religious dance called the "shout" in nineteenth-century literature, and black camp meetings.

Edward C. Wolf, "Lutheran Hymnody and Music Published in America 1700-1850. A Descriptive Bibliography," *Concordia Historical Institute Quarterly*, Winter 1977. .

This bibliography describes those printed sources which outline the development of American Lutheran hymnody and music to 1850. Divided into two main divisions, part one describes hymnals or hymn collections without music, while the second part lists the chorale books and tunebooks that provide music for the hymnals as well as special music for church choirs and schools.

All listed publications have a demonstrated Lutheran background; either they were private ventures prepared or endorsed by a Lutheran pastor, or they received some type of synodical endorsement. This is true of all the hymnals which are listed. However, since tunebooks usually were printed privately, it is more difficult to designate music collections as being specifically Lutheran. It is generally true that similar chorale books and tunebooks were used by Lutheran, Reformed, and Moravian churches, and there was considerable musical

interchange among these groups, particularly so long as German remained a dominant language for all three. Consequently, some German or bilingual tunebooks are included because they were used in many Lutheran churches, especially in rural areas. Lutheran churches which used English exclusively were a distinct minority before 1850, but such churches tended to use materials prepared for the New York Ministerium and to supplement these tunebooks with some of the many English language tunebooks prepared for other Protestant groups. Since it is impossible to determine which non-Lutheran English tunebooks were used when they do not have a Lutheran orientation, such books are not included in this bibliography.

Robert J. Batastini, "Our People Just Don't Want to Sing? New Music, Step by Step," *Pastoral Music*, Dec./Jan. 1978.

Mr. Batastini offers a challenge to the Roman Catholic church which ought to be read with care by persons of other denominations. Reflecting upon the present state of congregational singing in the Catholic church of today, we are first presented with a familiar—but still important—program for introducing new hymns: use a small amount at a time, teach the hymns in a mini-rehearsal before the appointed time of the Mass, have the cantor or choir sing the hymn first, etc.

We are then led to a more important point about the ways in which we use hymns during our services. We will never, as a Church, mature in our hymn-singing experience until, among other things, we learn to sing hymns in their entirety. Singing all the stanzas has the effect of saying that the hymns are an integral part of the liturgy, and not something we tailor in length to fit the pace of the entrance procession (i.e., congregational busy-work). When the celebrant reaches the chair and opens the book to finish the hymn with the congregation (if he has not carried the book and sung in procession) it gives reason and purpose to the song. On the other hand, the practice of regularly ending the hymn with whichever stanza marks the arrival of the celebrant at the altar, regardless of where we might be in singing the message of the text, shouts loudly and clearly that this hymn-singing activity is really not important to the integrity of the liturgy. What we sing has no meaning; getting the ministers in at the beginning and out at the ending is all that counts.

If we do abbreviate a hymn by omitting stanzas, then we should carefully cut out only those stanzas which will leave the remaining text with integrity of meaning. Singing all the stanzas of all the hymns, including the closing song, has the effect of stimulating a greater vitality in our congregational singing by making it obvious that congregational song is important to the total liturgy.

The Hymn and Its Author-Composer



St. Paul's Episcopal Church



Jackson Hill

St. Paul's Episcopal Church, Rochester, New York sponsored a 150th Anniversary Hymn Contest which was advertised nationally and in Canada through the *Music/AGO-RCCO* magazine. It was stipulated that the hymn had to have reference to the apostle Paul. The winning entry, "O Lord of love," was written by Jackson Hill of Lewisburg, Pennsylvania.

Jackson Hill was born May 23, 1941 at Birmingham, Alabama. He received early instruction in violin, piano, oboe, and conducting, and began composing at age 14. He was a Morehead Scholar at the University of North Carolina at Chapel Hill (A.B. music, 1963; Ph.D. musicology and comparative literature, 1970). He studied composition with Iain Hamilton, 1964-66, and Roger Hannay, 1967-68.

Jackson Hill taught music theory at Duke University 1966-68. Since 1968 he has been on the faculty of Bucknell University, teaching composition, music history, and directing the university orchestra. During 1974-75 he was at Manchester College, Oxford, England, and was choral vicar and choirmaster at Exeter College, Oxford. During 1977 he studied Buddhist chant in Japan at the Chisaku-in in Kyoto.

A prolific composer, he has written works for a wide variety of media, including orchestra, band, strings, solo winds, piano, organ, carillon, voice, chorus, stage, and dance. He has also composed electronic music, *musique concrete*, and experimental music. His church music includes works with English texts and works with Latin texts. In 1978 he was the winner of both choral and organ divisions of the national composers competition sponsored by the New York City Chapter of the AGO and of the national competition for settings of the Mass in English sponsored by Trinity Episcopal Church, Watertown, New York.

A piano/organ accompaniment to "O Lord of love" is available for 50c from the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

O Lord of Love

11. 10. 11. 10. 10. 10. 10.

ST. PAUL'S, ROCHESTER

JACKSON HILL



1. O Lord of Love, who once did speak from hea - ven
 2. O Lord of Grace, we bless thee for the mer - cies
 3. O Lord of Hope, we cel - e - brate the pro - mise



To Saul of Tar - sus whom all Chris - tians feared,
 That touch our hearts with beau - ty and with love;
 That her - als now the vic - t'ry o - ver night;



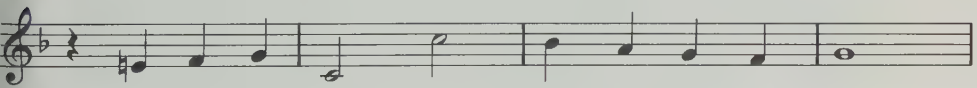
Say - ing "O Saul, why dost thou per - se - cute me?
 We cher - ish e're thy con - stant bles - sed coun - sels
 O grant us strength to bring a - bout the tri - umph



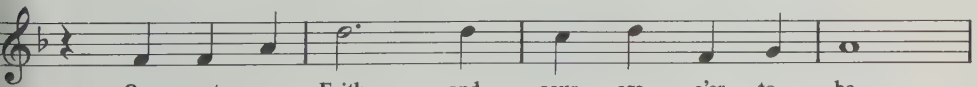
Re - pent, be - lieve the Fa - ther's word re - vered."
 That through thy Spir - it do thy pres - ence prove.
 Of Truth and Mer - cy, Jus - tice and the Right.



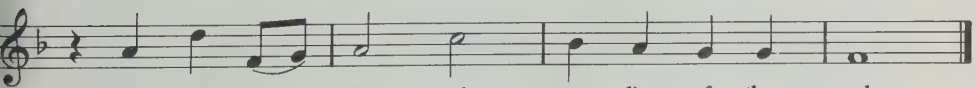
Lord send us forth from our Da - mas - cus road
 Lord send us forth in - to the world with Grace,
 Lord send us forth in - to the world with Joy,



That we, thy bride, may proud pro - claim thee Lord;
 That we, thy bride, may proud pro - claim thee Lord;
 That we, thy bride, may proud pro - claim thee Lord;



O grant us Faith and cour - age e'er to be
 O grant us Faith and cour - age e'er to be
 O grant us Faith and cour - age e'er to be



Fools for thy sake, and guar - dians of thy word.
 Fools for thy sake, and guar - dians of thy word.
 Fools for thy sake, and guar - dians of thy word.

HYMNIC NEWS

New Hymn Festivals Available

The Hymn Society of America announces a series of Hymn Festivals which are available without charge for use by any interested group. Local churches as well as the Regional Chapters of the Society are especially urged to have a Hymn Festival as a means of encouraging congregational song. The following Festivals are available:

LESSONS FROM THE LORD'S PRAYER—by Frances Winters.

A festival which could be done either by a small group or by multiple choirs and congregation. Based largely on a prayer from a Chinese mission field written in the 1930s, this festival has been updated to contain several new texts and tunes.

AN EXPERIENCE OF THE CHURCH YEAR THROUGH THE MEDIUM OF SEASONAL GREGORIAN CHANTS AND DERIVED HYMNS—by Sister Theophane Hytrek.

Good not only for use in Roman Catholic churches, this festival is highly recommended for all who appreciate the great heritage of Gregorian chant. It involves organ solos, oboe, and possibly a brass choir. The director can vary the vocal groupings or add instruments such as handbells or other percussion instruments according to the resources available.

A HYMN FESTIVAL—by Charles Huddleston Heaton.

A truly festive presentation which uses both new texts and new tunes. For this festival you need a choir (or two), brass, oboe, percussion, etc. An ambitious Regional Chapter or an organization with access to multiple churches could make a spectacular presentation of this festival.

O FOR A THOUSAND TONGUES TO SING — A HYMN FESTIVAL BASED ON THE LIFE OF THE WESLEYS—by James A. Rogers.

A very simple presentation (for Methodists and non-Methodists alike) which tells about the lives and work of two of the giant figures in hymnology, John and Charles Wesley. Written with a small group in mind (it needs only a single narrator and a congregation to sing the hymnic responses), it is ideal for use by a small church, and can even be used for congregational singing around the tables following a pot-luck supper. (It can be easily expanded to involve choirs, instruments, etc.)

Persons who would like to present one of these festivals or who need assistance in preparing their own program are invited to write the Hymn Society of America, National Office, Wittenberg University, Springfield, Ohio 45501.

Folklore Center Produces Hymnic Materials



Photo by Bill Ferris

This postcard (but in color) depicting the Double Springs Sacred Harp Sing in stitchery sewn in 1874 is one of the several types of materials involving hymnody produced by the Center for Southern Folklore. Among the Center's recordings is *Mississippi Folk Voices*, which includes Sacred Harp and gospel music as well as secular music. Three of the Center's films illustrate traditions of black life and worship: *Fannie Bell Chapman: Gospel Singer*, *Two Black Churches* (one in Rose Hill, Mississippi and the other in New Haven Connecticut), and *Black Delta Religion*. For further information, write: Center for Southern Folklore, P. O. Box 4081, Memphis, TN 38104.

Four Bayly Hymn Collections Available

Albert F. Bayly, retired Anglican minister, has written hymn texts which have appeared in a number of American hymnals. His hymns have been published in four collections, the most recent of which is reviewed by Erik Routley in this issue. His four collections and their prices postpaid to the U.S.A. are: *Rejoice, O People* (35 pence), *Again, I Say Rejoice* (75 pence), *Rejoice Always* (75 pence), and *Rejoice in God* (85 pence). These hymn collections may be ordered from: Albert F. Bayly, 3 Church Lane, Springfield, Chelmsford, Essex CM1 5SF, England.

David McK. Williams, 1887-1978

David McKinley Williams died in Oakland, California on May 13 at the age of 91. A memorial service was held for him on May 28 at St. Bartholomew's Church, New York City, where he was Organist-Choirmaster from 1920 to his retirement in 1947.

Born in Carnarvonshire, Wales, at the age of three months he came to Denver, Colorado. A prodigy, he became a church organist at age 13. His studies from 1911 to 1914 took him to the Schola Cantorum in Paris under the instruction of such masters as Vierne, D'Indy, and Widor. He was head of the organ department at Juilliard and was on the staff of the music department of Union Theological Seminary. He was a prolific composer, his published works including cantatas, anthems, canticles, descants, service music, an operetta, and an opera.

Dr. Williams, a member of the Hymn Society of America and Commission on Church Music of the Episcopal Church, served on the Joint Commission on Revision of the Hymnal which produced *The Hymnal 1940*. This hymnal contains five of his hymn tunes and one of his harmonizations. Perhaps his best known hymn tune is "*Georgetown*" ("They cast their nets in Galilee"), which was published in at least four different denominational hymnals.

Westminster Abbey Hymn Sings 1978

· Douglas W. Wren

(Mr. Wren is a member of the Hymn Society of Great Britain and Ireland who lives at Guildford, Surrey, England.)

For the tenth year in succession the magnificent setting of the historic shrine of Westminster Abbey, with its unrivalled wealth of tradition, has contributed to a unique series of lunch-hour Talks on Hymnody on four Wednesdays in May. The talks are publicized under the title of "Come and Sing." The over-all plan takes the form of a background commentary, with interspersed items of congregational singing led by choir and organ. In addition to providing the nucleus for the congregational singing, the choir serves the invaluable purpose of demonstrating the new music, as well as singing the occasional descant.

In introducing the series of talks, Canon Trevor Beeson remarked that they were a kind of shop window in an ancient institution, adding to the heritage of hymns from the past, some of the best of the new hymns and tunes of today. The four speakers were: the Rev. Norman Goldhawk, Chairman of the Methodist Church Music Society; John Wilson; Geoffrey Laycock, Musical Editor of the New Catholic Hymnal; and Canon Cyril Taylor.

Norman Goldhawk took as his title, "Hymns we ought to be singing." Among the eight hymns used were F. C. Burkitt's "Our Lord, His passion ended," to Dr. Harold Darke's tune "*Naphill*"; F. Bland Tucker's "All praise to Thee," to John Wilson's tune "*Laleham*"; and Fred Kaan's "God Who spoke in the beginning," to David McCarthy's tune "*New Malden*."

On the second Wednesday John Wilson gave a masterly potted survey of "The fine new tunes of Dr. Croft (born 1678) and his contemporaries" who had all been fellow choristers of the Chapel Royal. With deft touches of detail, Mr. Wilson succeeded in establishing a sense of affinity between the surge of new tunes then and the spate in the last decade or so. We sang Croft's 136th to its original paraphrase, and, as a novelty, what John Wilson called Dr. Blow's "*New 100th*" Psalm tune. There was also a most interesting composition in a minor key by Jeremiah Clarke for "An Hymn for Good Friday," sung by the choir; and to another tune, "*Hermon*," by the same composer, the first performance of Fred Pratt Green's hymn "What Adam's disobedience cost," specially written for the original five line meter.

Geoffrey Laycock, in introducing "a selection of Recent Catholic Hymnody," acknowledged that in the matter of congregational hymn singing in the vernacular, Catholics had been late in the field. He said that Vatican 2 fired the starting pistol. Among the nine hymns sung there was "Veni, Sancte Spiritus", to Calvin Hampton's tune "*Gilberti*"; Geoffrey Laycock's own tune "*Harvest*" for Fred Kaan's hymn "Now join we to praise the Creator"; and Luke Connaughton's "Love is his word," to Anthony Milward's tune "*Cresswell*."

The fourth talk, given by Canon Cyril Taylor, was the occasion of a personal tribute to a writer of whom it was once said: "If G. W. Briggs was the last of the old hymn writers, Albert Bayly was the first of the new." Hence the title for this talk: "The Hymns of Albert Bayly, Pioneer." The first hymn chosen was "Now let us praise our God," composed for the celebrations in the Abbey at the formation of the United Reformed Church. The next hymn, "Joy wings to God our praise" was, said Canon Taylor, characteristic of the general theme of Albert Bayly's hymns, as reflected in the titles of his three published collections, in each of which the word "Rejoice" occurs. Of his seventeen hymns based on the Hebrew Prophets and their message for today, we sang the one based on a passage from Micah, "What does the Lord require," to Dr. Erik Routley's tune "*Sharptorne*." A hymn about Christ's ministry, "Jesus the Liberator," had a lively tune specially composed by Canon Taylor to fit the unusual meter. The series ended with the singing of a Carol for Eastertide, with John Wilson conducting his tune "*Easter Carol*" with an addition for the choir only of three superb "Hallelujahs."

REVIEWS

The Johannine Hymnal. Edited by Joseph Cirou, Michael Gilligan, and Lawrence Duris. 1970, \$3.95. Organ Accompaniment for same, 1973, \$15.95. **Liturgy Planning Guide**, 1973, \$2.95 **Guide for the Guitarist**, 1974, \$1.95. American Catholic Press, 1223 Rosselle Avenue, Oak Park, IL 60302.

The twentieth century church music composer faces many challenges. One of these is the demand of the people for suitable texts in congregational hymns, texts that are theologically and scripturally sound and genuinely contemporary. Since the composer is often, perhaps generally, not a master of words, he must seek the aid of a capable writer of texts. Such a capable person is Father Michael Gilligan, textual editor of *The Johannine Hymnal*. If I were to describe this hymnal in one word I would call it "refreshing." It is indeed refreshing to find a collection of hymns which truly speaks to the twentieth century worshipping mentality.

The Johannine Hymnal is a mixture of old and new. By "old" I do not mean antiquated. Father Gilligan and his associates have done a fine job of updating texts. At times a completely new text is created for a time-honored melody. In other instances "old chestnuts" are retained with slightly altered texts. Finally, there is a healthy portion of pieces in which both text and melody are refreshingly new to most of us.

The format of the hymnal is both practical and liturgically oriented. Its clearly printed, uncluttered pages are arranged according

to liturgical seasons: Advent, Christmas/Epiphany, Lent, Easter, Pentecost. There follows a short section of service music. Each section has its share of traditional and contemporary songs as well as its own special Prayer of the Faithful Great Amen, and even a choir hymn from the Byzantine Rite.

Although I cannot say that every piece in this hymnal appeals to me, I can definitely say that the book does contain a wealth of delightfully fresh material, both textually and musically appealing. And there is good news in the making, for the 1978 edition of the hymnal will contain between seventy-five and a hundred new items, mostly traditional. Fortunately, this additional material can be conveniently added to existing books with their long-lasting, washable polymer binding and screw and post assemblage system. It should be noted in this connection that the numbering system has already provided for adding items without tampering with numbers assigned to existing hymns. The Lenten section, for example, ends with hymn number 378 and the Easter section begins with number 501. Additional Lenten hymns can be inserted between these two numbers.

The 1970 edition of the hymnal has one distressing shortcoming which, I have been told, will be remedied in the 1978 edition. Frequently occurring faulty music-text alignment makes reading difficult. More judicious use of hyphens and better spacing of syllables should remedy this situation in the future.

This reviewer is not happy with a few other policies adopted in the

1970 people's edition of the hymnal. It has no time signatures and no fermatas. Also the music for at least three hymns is baffling to anyone schooled in the chant and must be misleading to others. Numbers 5, 22, and 344 transcribe traditional Gregorian chant melodies ("Veni, Veni, Emmanuel"; *Creator Alme Siderum*) in quarter notes! Hopefully these disturbing factors will be remedied in the 1978 edition. In the editors' defence, it should be noted that the omission of time signatures and fermatas were purposeful, the understanding being that they would not be understood by the people in the pews and that their implications could best be provided for through the efforts of the organist and/or song leader.

The 1973 Organ Accompaniment edition does have time signatures and fermatas. This handsomely bound volume aims to accommodate the average amateur parish organist. For the sake of the better trained organist, abundant references are given for accompaniments appearing in other standard hymnals.

A special *Song Leader's Book* is about to come off the press. This will contain the text and music for about thirty songs which require or suggest the use of a cantor. The guitarist has not been slighted by the editors of *The Johannine Hymnal*. Chords are indicated for nearly all of the songs in the people's edition. A special publication, *Guide for the Guitarist*, provides helpful suggestions for the songs and is especially suitable for guitar accompaniment.

Two helpful handbooks are provided for the celebrant and the liturgy planning team—*How to Prepare the Mass* and *Liturgy*

Planning Guide. The latter contains, in addition to helpful instructions for planning liturgies, a veritable wealth of indexes: Index of Arrangers, Composers, and Sources; Index of Authors and Translators; Index of First Lines, Titles, and Refrains; Metrical Index; Psalm Index; Index of Sundays and Feastdays; Theme Index; Index of Tunes; and Index of Gospel Acclamations and Refrains. All indexes appear also in the Organ Accompaniment edition.

Many factors must be weighed in the process of selecting a parish hymnal. Not the least of these is the special nature of the specific congregation which is to be served with the hymnal. It would be presumptuous to say that a given hymnal is the one best suited for all parishes. As in politics, so also in hymnals, you can't please all of the people all of the time. But in all cases, surely this hymnal deserves to be thoroughly examined and compared with other contemporary hymnals from every conceivable viewpoint: content, price, durability, etc. *The Johannine Hymnal* has many plusses to recommend it as a tool to implement and enliven the liturgy of today. It deserves investigation and consideration. It contains, in the words of the Foreword to the *Liturgy Planning Guide*, "music of the people, the theology of the Second Vatican Council, and the faith of the Bible."

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Hymns for the Family of God edited by Fred Bock, William Gaither, et. al., 1977. Paragon Associates, Inc. P.O. Box 23618, Nashville, TN 37202. \$5.95

Hymnals are the time capsules of the church. They can be a cultural index to the musical taste of the church at a given time. But a hymnal is more than a mirror; it is also a teacher. A hymnal both reflects and instructs the taste of the people. To paraphrase Richard L. Green's famous statement about the English carol, some hymns are popular by *origin*, and some are popular by *destination*. Through hymns we can instruct our people in a wide range of Christian truth. We can encourage them to express themselves in a concise and coherent manner to God, to each other, and to themselves. The biblical command to "teach and admonish one another in psalms, hymns and spiritual songs, singing with grace in your hearts to the Lord" (Col. 3:16) still stands. And, just as "out of the abundance of the heart, the mouth speaketh" (Matt. 12:34), so also do we sing. Consequently, there are hymns here which are well-known by the average congregation, and there are hymns which *should* be known by the congregation.

There are no ideal hymnals. We are a diverse people, with an infinite variety of needs. In any local congregation, it is not possible to fully please everyone. We strive for the best possible compromises, and hope to avoid serious mistakes. We may even dare to achieve some major objectives. Of necessity, then, a hymnal for general use must be somewhat eclectic, combining diverse elements from many sources.

The hymnal has often been

viewed as the second most important book to the Christian, the "handmaiden of theology." In this light, then, it is most significant that the first item in the *Hymns for the Family of God* is a quotation by Martin Luther, for he held this concept.

We must remember that the *hymns* make a book a hymnal, not the presence or absence of additional materials. When such a small percentage of the total repertoire of hymnody can be included in a book, one must justify not only each selection, but each item which replaces a hymn.

Hymnals are meant for both public and private use, yet few churches or individuals ever use their hymnals efficiently. Normally, only a very small percentage of the book is ever used. The publishers of *Hymns for the Family of God* (HFG) have deliberately attempted to create a book which would be fully as usable in the home as in the church service. Yet, the elements which contribute most to this objective may, in fact, be the greatest weaknesses of the hymnal.

- The title reflects a philosophical attitude—*Hymns for the FAMILY of God*. William Gaither has written a number of songs on the theme of the church as a family. The book is intended both for the church family and the home family. The emphasis on love in the major group sections is related to the overall emphasis on family.

Advance promotion states that HFG "will change your definition of 'hymnal'." This is a curious claim. Either a book is a hymnal or it is not. A single example will not change the definition of the category, only possibly enlarge it.

The *Oxford English Dictionary* defines a hymnal as "a collection of hymns for use in divine worship; a hymn-book." HFG fits within this standard definition.

What is unique about this particular hymnal is the attempt to create a synthesis between a hymnal and a devotional book. This may make the book more usable in the home, but it decreases its value in church. Many of the readings are not of sufficient stature or significance to merit congregational usage. In fact, the inclusion of some authors will be a reason for severe criticism from many churches.

HFG is organized into four main groupings: God's Love for Us, Our Love for God, Our Love for the Family of God, and Our Love for Others. This is not really a new concept, only a new wording of a traditional organization: God, the Believer, the Church, and Evangelism and Missions. This certainly is a logical and theologically-oriented sequence. Unfortunately, the development of this grouping is often weak and unconvincing.

For example, the first part begins with the revelation of God in nature, then immediately moves to hymns about God's love, followed by a group of hymns about the Bible. A considerable number of experience-centered hymns, then hymns on the Trinity, the Holy Spirit, and Christ conclude the first part. Hymns on God the Father are deferred to the next section, rather than logically following immediately after the Trinity. The early inclusion of such a large number of experience hymns is an indicator of an emphasis throughout the hymnal.

The book is deliberately inno-

vative and different. Some of the ideas will probably be picked up by future hymnal editors. Others will not. One of the positive changes is in editing. For example, consecutive eighth-notes have been beamed together, giving a clearer rhythmic image of the music than was possible with the traditional separate notes. This is especially helpful in some of the newer music with its frequent "push-beat" syn-copations. Other changes seem unnecessary. It is doubtful that there are enough congregations which have difficulty keeping their place in a hymn that it is necessary to italicize every other stanza, or number each line of each stanza, or both.

Including responses, there are 508 selections and 192 readings. The inclusion of 24 final-verse reharmonizations is an ambiguous advantage. In recent years, there has been a steadily growing trend to make the singing of the final stanza more climactic by having the entire congregation sing the melody while the organist provides a new harmonization, perhaps in a higher key. However, there is a lessening of the excitement when the reharmonization is totally predictable, as may happen when it is printed in the hymnal. It might have been better to publish a set of reharmonizations as a separate supplement for the accompanist, thus reducing the physical size of the book and allowing for the incorporation of more hymns. Furthermore, it is often difficult for the congregation to really find the tune while following these reharmonizations, for there is not always a note for each syllable of text. Some of the reharmonizations were written especially for this book. Some, e.g. Van Denman Thompson's "Hymn to the Trinity," were adapt-

ed from previous publications for organ or choir.

There are a number of original descants incorporated into the hymnal, a practice that was extensive in some hymnals a few decades ago. Two of these descants are for handbells. There is also a set of trumpet parts for "Christ the Lord is risen today."

The congregation will enjoy singing some selections that have long been standard repertoire with soloists and choirs, e.g. "God So Loved the World" (Stainer), "Lo, How a Rose E'er Blooming" (Praetorius), "Eternal Life" (Dungan), "The Lord's Prayer" (Malotte), and "This Is My Country" (Jacob).

The editors are to be commended for resisting the recent trend to lowering the keys. Lower keys are often unnecessary, and their use has often resulted in less brilliant sounding congregational singing, although the ranges may have been more comfortable for some low voices. Many of the hymns seem to have been chosen with a sensitivity to how well congregations would sing them.

Traditional common titles have been retained when a song was published under that title. This is especially true of many of the more recent selections. Other hymn titles have been lengthened where necessary to avoid odd phrasings, e.g. "Take my life, and Let me be consecrated."

There are some problem areas. In the editing of the music itself, there are occasional wrong melody notes ("Eternal Life," "My Tribute," and "Tell me the old, old story") or missing accidentals ("How great thou art"). Mixed-meter signatures are sometimes missing ("Renew thy church").

The treatment of dotted rhythms is inconsistent: smoothed out in "Blessed be the name," but excessive in "The love of God." There is an ambiguous commitment to present-day English, a serious problem for all hymnal editors these days. "If you will only let God guide you" is one of the less successful efforts at modernization.

I appreciate the sensitivity of the editors in their selection of stanzas. A significant example is the inclusion of the crucial fourth verse in "Alas! and did my Savior bleed." This stanza is usually omitted; yet, without it, the beginning of the following stanza, "But drops of grief can ne'er repay," does not make logical sense. Another example is the choice of stanzas used in "For all the saints." Although only six of the original eight are used, the ones chosen are probably the most important. The other stanzas are missed, however, as is the full harmony setting of the middle verses.

Occasionally, there are questionable choices in harmonization. Note, for example, the chords on "trees" and "wonders" in "This is my Father's world."

Many traditional selections which were weak in either text or tune, or both, were courageously eliminated. The editors have chosen well from recent hymnals, and added a considerable quantity of newer materials.

There are many fine recent hymns included in this hymnal. Among them are "The Savior is waiting," "Burdens are lifted at Calvary," "Jesus is Lord of all," and the Katherine K. Davis setting of an old Welsh tune to "Let all things now living," adapted from a choral setting of over two decades

ago. Strong, new contemporary texts are "Teach us what we yet may be" and "Earth and all stars."

Although some omissions are inevitable, one misses such standards as "The sands of time are sinking," "Make me a captive, Lord," "All things bright and beautiful," "Look! ye saints, the sight is glorious," "My gracious Lord, I own thy right," "Now the day is over," or "Ten thousand times ten thousand," among others.

The recent tune by A. L. Butler for "Redeemed! How I love to proclaim it," and the Kirkpatrick tune for "Away in a manger" would have been stronger than the ones chosen. On the other hand, the use of the setting by Mark Andrews for "Praise, my soul, the King of Heaven," and the addition of Brother James' Air as an alternate tune for the 23rd Psalm are excellent decisions.

A publisher not only wants to avoid paying unnecessary copyright fees, but he also hopes to promote selections for which he owns the copyrights. However, he does not have as much latitude in a hymnal as he might have in a songbook. In this light, one is immediately aware that there are far more songs by William Gaither in this book than any other composer—21, to be exact. This does seem somewhat out of proportion, although some of these are very fine selections.

Serious attempts have been made to authenticate sources, with many excellent results. One common error, perpetuated here, is the designation of "I wonder as I wander" as an Appalachian folk song. However, there are those who have had experiences with Mr. Niles in which he has distinctly

claimed that he composed the song in Appalachian style.

Some of the usual appendices have been eliminated in this book and incorporated into a Companion to be published later. However, some of these indices, e.g. alphabetical index of tunes, should be always available to the user of the hymnal, not requiring the use of a separate volume.

In summary, I would recommend this hymnal primarily for independent study and private use in the home more than for general usage in the church. Its style of organization and the emphasis on and choice of readings are its most distinct weaknesses. This book has strengths, but it still falls short of the compromise for which many are still searching. It is a significant hymnal, and should be in each church musician's resource library.

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Chicago

Make a Joyful Noise! Thirty-one hymns by Moir A. J. Waters, 1977. Available from the author, 383 Wharncliffe Road, North, London, Ontario, Canada. \$2.50 postpaid (soft bound)

Augustine said: "Hymns are praises of God with singing, hymns are songs containing praises of God. If there be praise and not praise of God, it is not a hymn. It is necessary, therefore, if it be a hymn, that it have these three things, both praise, and praise of God, and that it be sung."

In sixty short pages Dr. Moir Waters of London, Ontario has admirably fulfilled this Augustinian

criterion. He offers a worthy collection of genuine Christian praise, couched in language simple, direct, popular and singable. These are real hymns, not just nice poems. Each bears a significant and appropriate title. All set forth the majesty and wonder of God, breathing the spirit of true devotion. They open doors to glorifying and enjoying God.

Make a Joyful Noise! is intended for congregational use. The author modestly expresses the hope that some of his contributions may serve as extra hymns for special services, as well as occasionally at regular Sunday worship. A choice of familiar and appropriate tunes is provided for each selection. But Dr. Waters also hopes that these hymns will prove devotionally helpful for private use. They can be so used with great pleasure and profit. The treasures they offer to a thoughtful reader are varied and precious. The writer has generously shared his own spiritual insights and discoveries. Joy and sorrow, laughter and tears, the gamut of the spirit's striving, all are compellingly expressed in this psalter for our times.

An attractive and unique feature is found in the prefaces which precede each of the hymns. In these Dr. Waters tells of incidents or occasions which prompted him to write, taking us, so to speak, into his hymnodic confidence. Sermons preached by his friend and associate, the Rev. Alexander Farquhar, minister of First-Saint Andrew's Church, London, Ontario; a wedding, a baptism, a church anniversary; the Christian Year; the dedication of a memorial window; a thanksgiving for books at the dedication of a new library. From sources such as these this gifted

and productive hymnist has derived inspiration. The memory of a courageous farmer in northern Saskatchewan whose faith remained unshaken after a crop failure following a night of hard frost, produced "Crossing the Prairies." Dr. Waters makes no apology for the intimate personal nature of his comments: "I always like to know how a hymn came to be written." We suspect that a host of hymn-readers and hymn-singers will share his feelings and be grateful for his disclosures.

Several hymns from this series have already won wider recognition. "Sound the Trumpet," to the tune "Neander," is number 103 in *The Hymn Book* (1971) of the Anglican Church of Canada and the United Church of Canada. "The Melody of Life" was used in a televised service from St. Peter's Lutheran Church, Kitchener, Ontario. And the Hymn Society of America recognized and accepted the Hymn of Dedication, "O God whose calls to serve thee find," as early as 1959, an action which Dr. Waters describes as "a great encouragement which launched me on the serious project of hymn writing."

Books of congregational praise of a former generation used to preface each hymn with a text of Scripture, it being understood that this passage had directly inspired the stanzas which followed. This practice was tactily discontinued, no doubt because such a direct relationship was not always to be readily discerned. But a truly Scriptural hymn is uniquely satisfactory, and Dr. Waters' hymns are remarkably scriptural because they are biblically enriched and informed. He sings a variety of themes: "Laughter, Tears and

Love"; "A Spire Pointing Upward"; "The Cross the Great Divide"; "Christmas in the Making"; "Build an Ark." Upon all this rich diversity the devout and discerning spirit of the writer brings to bear the witness and the testing of the Scriptures.

It is said that the average life of a hymnal is about twenty-five years. Hymns and hymn-books do not endure forever. Nor does Dr. Waters' collection pretend to be "a bunch of everlasting," or a model of finished perfection. The poetry is not consistently faultless; metrical flaws are sometimes apparent. What matter? These are songs for the traveller's way, pilgrim psalms, words for our time to keep men and women on their feet. Some have already won an honored place in other books; undoubtedly others will be recognized and used far beyond the pages of this small volume. In this troubled time many Christians will be grateful for these shining hymnodic affirmations of faith, hope and love.

John B. Corston
Annapolis Royal
Nova Scotia
Canada

Rejoice in God. Hymns and Verse, by Albert Bayly. From the Author at 3 Church Lane, Springfield, Chelmsford, Essex CMI 5SF England. (85 pence) (soft bound)

Bayly is still rejoicing, and it does us all good. This is his fourth series of hymns and poems, the first being *Rejoice, O People*. It is a slim volume of 25 pieces, 16 of which he distinguishes as hymns, the rest being poems which breathe the spirit of that part of England where he has lived for the past several years. Those Americans who are quite clear that England consists of Westminster Abbey, Strat-

ford on Avon and Heathrow won't know it, but East Anglia has been one of the favorite regions for poets, musicians, and artists to settle, and the gentleness of the poems reflects beautifully—(and one hopes not unintelligibly to Americans)—the gentleness of the countryside.

The hymns are in the style he has made his own: honest, unpretentious, eminently singable. Bayly was, in his first book, a pioneer in the area of "contemporary-subject" hymnody, and he is still wrestling with that in "God's world" and "God's Universe" (2, 14); he was always an advocate of mission, and this, in terms appropriate to the changing times, he handles again in nos. 5 and 6. He has consistently responded to special needs and occasions as they come: the foundation of the United Reformed Church and the reconstitution of its missionary council drew from him nos. 3 and 12. He has always been sensitive to the changes in worship emphasis, and we see this faculty in his new "Hymn for the Rite of Penance" (13). But he has always been at his best with the great themes and the central subjects and I think that myself I should sing most often "Joy wings to God our song" (4) and "A Joyous Faith" (1), which are central both in what they celebrate and in their emphasis on that word which Bayly has always included in his titles and which has always been the keynote of his ministry.

As a bonus, we have at no. 10 not only a new hymn in an unusual meter, on the subject of the ministry of Jesus, but a new tune to go with it, by England's leading tunesmith, Cyril Taylor. I wish that the other hymn in an unusual meter, "Joy to wings to God . . ." had come with Peter Cutts's superbly

buoyant tune, "*Emley Moor*," but to get that text off the ground readers will still need to refer to *New Church Praise*, no. 48 (first tune).

Bayly is one of those hymn writers from Britain who were, in the generation immediately past, more appreciated in the U.S.A. than in his own country. He still regularly turns up in American hymnals, but it is good to know that England is at least giving him the recognition of devoting one whole session of the "Come and Sing" series in Westminster Abbey to his hymns, and that Cyril Taylor will be the commentator on that occasion.

Bayly is still on his way rejoicing. Add this latest book to your collection of his works. And of course if you do not have the earlier ones, possess them without delay.

Erik Routley
Westminster Choir College
Princeton, New Jersey

Dictionary-Handbook to Hymns for the Living Church by Donald P. Hustad, 1978. Hope Publishing Company, Carol Stream, IL 60187. \$12.95.

Donald P. Hustad was editor for *Hymns for the Living Church*, published by Hope Publishing Company in 1974. This interdenominational hymnal contained 591 hymns. Now Hustad presents a companion volume for his hymnal and chooses to label it a "dictionary-handbook." Background material for the hymns and tunes of the hymnal, and biographical data on the authors and composers make up its basic contents.

Anyone who ventures forth to prepare such a volume joins a sizable company: Julian, Moffatt, Patrick, Dearmer, McCutchan, Polack, MacMillan, Hostetler, Douglas, El-

linwood, Haeussler, Parry, Routley, Avery, Martin, Frost, Ronander, Porter, Wake, Gealy, Lovelace, Young, Seaman, and others. Each succeeding writer has added bits and pieces of information bringing new light and high brilliance to the colorful drama of Christian song. Hustad's bits and pieces are largely in the area of gospel song tradition, evangelical Swedish hymnody, and, to a degree, contemporary writings. Subsequent writers of companion volumes will be grateful for his contribution.

The organization of the book comprises three sections: (1) The History of Hope Publishing Company and Its Divisions and Affiliates; (2) Notes on the Hymns and Tunes; (3) Dictionary of Authors and Composers; and a bibliography and two indexes. Authors and composers are dealt with in alphabetical sequence, but the hymns are treated in numerical order, as they appear in the hymnal. This means that if the reader is not working from the hymnal page, it is necessary to refer to the alphabetical index of first lines and titles in the hymnal, or in the *Dictionary-Handbook*. An alphabetical listing of hymns would seem to have greater benefits, particularly for the minister, music director, or reader who uses this volume related to another hymnal. The reviewer confesses his prejudice for the latter arrangement.

Hope Publishing Company was established in Chicago in 1892, but through its acquisition of the Biglow & Main Company in New York in 1922, it became the successor to "one of the most important and prestigious nineteenth century publishers of sacred music in America." Biglow & Main, organized in 1867, was the successor to the publish-

ing interests of William B. Bradbury, begun in 1841. Here, then, is a continuity of church music publishing from Bradbury's *The Young Choir* (1841) to the present day, a span of one hundred thirty-seven years. George H. Shorney, Jr., the distinguished president of Hope Publishing Company, has made this a valuable volume by the inclusion of this historical material.

The contributions to evangelical hymnody of this firm, its predecessors, its acquisitions, and its affiliates can be seen in the number of major publications of Bradbury (59 titles), Biglow & Main (29 titles), the E. O. Excell Company (16 titles), Tabernacle Publishing Company (12 titles), and Hope Publishing Company (47 titles).

In the gospel song area, Hustad has provided some new information for such little-known authors/composers as Henry Barraclough, Manie Payne Ferguson, James M. Kirk, Mary E. Maxwell, B. M. Ramsey, Elton M. Roth, Ida Reed Smith, Ada A. Whiddington, and Clara Tear Williams. Also, from these pages we know more about some of the contributors to Swedish Evangelical hymnody such as Fredrik Arvid Blom, Johan Astrom, Nathaniel Carlson, and August Ludwig Storm. Of contemporary contributors, Richard K. Avery, Donald S. Marsh, William Johnson, Michael Saward, and Kent Schneider may now be better known because of the brief biographies included here.

Among those items for which Hustad supplies new or heretofore unknown information are "I know of a name" (92), "Deep in my heart there's a gladness" (93), "Jesus, what a Friend for sinners" (99). "Jesus may come today"

(179), "Joys are flowing like a river" (192), "O the deep, deep love of Jesus" (229), "Wonderful grace of Jesus" (245), "O soul, are you weary and troubled" (225), "My faith has found a resting place" (287), "I belong to the King" (290), "Anywhere with Jesus I can safely go" (328), "Earthly pleasures vainly call me" (343), "Teach me thy way, O Lord" (379), "Not I, but Christ" (381), "Through all the world let every nation sing" (492), "Love divine, so great and wondrous" (541), "Day by day and with each passing moment" (561), and "Thanks to God for my Redeemer" (571). For the casual reader, as well as the serious student, or hymnological writer and researcher, this is welcome information.

Of unusual interest are Hustad's references, at several points, to the changing ownership of some gospel song copyrights and the re-assignment of renewal rights for the second term of twenty-eight years. For instance, "Earthly pleasures vainly call me" (343) was the original property of Glad Tidings Publishing Company of Chicago. The copyright was purchased by the Hope Publishing Company during the first term of copyright, but the renewal rights were secured by the Rodeheaver Company.

Commenting about "One day when heaven was filled with his praises" (128), Hustad points out that the copyright was held by the Rodeheaver Company, but that Hope Publishing Company enjoyed "special privileges" regarding their use of this copyrighted song. Fascinating incidents regarding publishers, composers and authors and the ownership of gospel songs across the last century would fill

volumes and add an unusual human dimension to hymnological knowledge. However, little of this will ever be recorded, and will remain the "private property" of the persons involved.

For anyone embarking on such a venture, the possibility for error is extremely high. This reviewer would be most reluctant to make any broad search in this direction for he has walked this way and knows the treachery and peril involved. However, several minor flaws might be noticed. "What wondrous love is this" (137) and its tune "*Wondrous Love*" appeared in the 1843 edition of Walker's *Southern Harmony*, not the 1835 first edition. "Brethren, we have met to worship" (199) is said to have been "brought back into use through its inclusion in *Baptist Hymnal*, 1956." Baptist churches in the South have sung this hymn for more than half a century, for it was in the major compilations of Robert H. Coleman since his *Popular Hymnal* (1918). "I have decided to follow Jesus" (451) was known in the United States prior to the 1960s. Several versions date from the late 1950s. In his companion volume Hustad correctly credits the translation "Jesus lives and so shall I" (159) to J. D. Lang. His hymnal credits the translation to Philip Schaff, an error no doubt carried over from Hope's earlier *Worship and Service Hymnal*.

The vagueness of the data regarding the tune "*Wayfaring Stranger*" (540) is most regrettable. Reference is made to portions of the melody which apparently Hustad traced to the *Sacred Harp* (1844) and to Dett's *Religious Folk-songs of the Negro* (1927). However, no page or title in either book is given, nor any

secondary source quoted or credited with this information. In the Dett collection the song is given on page 191, with three stanzas, and a recognizable variant of the tune. The title is "Pilgrim's Song."

Hustad dedicated this volume to his wife, Ruth, "who did much of the first research," and shared in the labor of love which made this volume possible. A talented and gifted person, Hustad bears a dual role as a highly respected teacher and a prolific music editor. Since 1950 he has served as senior music editor for Hope Publishing Company, sharing his counsel, experience, and creative writing in their publications. Since 1966 he has made his home in Louisville, Kentucky, where he serves as professor of church music at the Southern Baptist Theological Seminary. His credentials found in his biographical sketch in this *Dictionary-Handbook* highly commend him as a reliable writer of this work.

William J. Reynolds
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Nashville, Tennessee

The Complete Works of William Billings. Volume II: The Singing Master's Assistant (1778); Music in Miniature (1779). Edited by Hans Nathan; Richard Crawford, editorial consultant. xv, 362 p. The American Musicological Society & The Colonial Society of Massachusetts. Distributed by the University Press of Virginia, Box 3608, University Station, Charlottesville, VA 22903. \$42.50.

This luxurious volume has been a long time in the making. In 1970 Claude Palisca, then president of the American Musicological Society, appointed a committee consisting of H. Wiley Hitch-

cock (chairman), Richard Crawford, Cynthia Adams Hoover, and Eileen Southern and charged it with the responsibility for planning appropriate bicentennial activities. After deliberation, the committee recommended that the AMS sponsor the publication of the complete works of our best known 18th-century composer, William Billings, even though Hitchcock had persuasively argued in print that such "*Gesamtausgaben*" were ill-suited to the American scene and had initiated, with the cooperation of Da Capo Press, a series of facsimiles (to include at least one Billings tune book) with the series title "Earlier American Music" to appear under his supervision.

In 1973 the chairmanship of the committee passed to Mrs. Hoover. She was instrumental in persuading the Colonial Society of Massachusetts to co-sponsor the Billings project, and with the help of grants from the AMS, the CSM, and the Sonneck Memorial Fund administered by the Music Division of the Library of Congress, the operation was launched. In addition to the funding specified above, Hans Nathan, the editor of Volume II, received a grant from the National Endowment for the Humanities for his work.

Before discussing the specifics of Volume II, a few comments on *The Complete Works* would seem appropriate. As someone who is not unfamiliar with early American music and its problems, I find myself astonished that so prestigious a committee of Americanists should be unable to suggest to the AMS an activity appropriate to the bicentennial other than one which Professor Nathan had been working on for so many years. By

1970, when the committee was organized, he had been investigating the music of Billings for more than a decade. He had edited a facsimile edition of Billings' 1794 *The Continental Harmony*, which was published in 1961 by the Belknap Press.

In addition, in 1974, Da Capo Press brought out a facsimile of *The Psalm Singer's Amusement* (1781) with an introduction by Hitchcock and Information Coordinators of Detroit had announced the imminent publication of a facsimile of *The New-England Psalm-Singer* (1770) with an introduction by Crawford. More over, all Billings tune books were easily available to scholars in microform, thanks to the Readex Microprint edition of Evans's *American Bibliography*. It is clear that there was no desperate need for a lavish, multi-volume set of the complete works of William Billings by 1976.

But back to Volume II. All the music in *The Singing Master's Assistant* and *Music in Miniature* is accurately transcribed; I have been unable to find a single misprint. There are, however, certain procedures used which raise serious doubts about the utility of the work.

For one thing, there is a problem with *Music in Miniature*. Pieces in that collection not composed by Billings have been omitted in Volume II, "which is restricted to pieces by Billings that he published nowhere else and pieces printed in *Music in Miniature* in versions significantly different from versions in other Billings publications." This sounds logical, but how will this work with *The Singing Master's Assistant* (published complete in Volume II)

when *The New-England Psalm-Singer* (1770) is published as Volume I? Will those tunes in the 1770 tune book which have already been published as part of the 1778 tune book be omitted in Volume I? To be consistent, they should be, ridiculous as this seems—there are many duplications involved.

For *The Singing Master's Assistant* (1778), Billings supplied his tunes with only one stanza of text; in *The Complete Works*, all stanzas of the text are supplied by the editor. For *Music in Miniature* (1779) Billings supplied no texts; in *The Complete Works*, the editor has supplied appropriate texts according to procedures specified in the introduction.

As one digs deeper, the questions become more numerous. One is tempted to ask, for whom is this edition intended? The natural answer is, of course, for specialists interested in American music, but if this is the case, Volume II is woefully lacking in helpful information.

No bibliographical data about *The Singing Master's Assistant* is supplied even though the tune book exists in four editions and there are two variants of the first edition. No locations of actual copies are supplied. From Volume II, there is no way to reconstruct the collation of the original edition. Since *Music in Miniature* was published in only a single edition, and since Volume II contains a complete list of its contents and a facsimile reproduction of the 1779 index page, it poses fewer problems to the scholar. Still, no collation is furnished, and no locations are given.

The commentary on the compositions furnished in an appendix, deals primarily with texts rather than music. Nothing is mentioned

in regard to performance practices.

The customary metrical designations (C.M., S.M., L.M., H.M., and P.M.) appear in Volume II when Billings specified them in the original editions; otherwise they are lacking. It would have been helpful had the editor supplied them in brackets; it would also have been helpful to designate the actual metrical structure of the P.M. tunes since the meter varies in every case.

For unspecified reasons, the slurs that Billings used to designate melismas have been discarded and in their place, melismas are indicated by a combination of beaming and extended lines within the text. The purpose of this procedure is obscure; Billings' method accomplishes the same thing just as explicitly.

Anyone interested in early American psalm and hymn tunes from a historical viewpoint would be interested in knowing the subsequent history of the billings tunes, but Volume II is no help with this problem. Indeed, even the rudimentary distinction between a tune book (*The Singing Master's Assistant*) and a tune supplement (*Music in Miniature*) is not completely explained in the introduction. A tune book is a secular publication intended for use in a singing school, as the title indicates. The words sung may have been religious, but the use to which tune books were put was educational, as the prefatory matter dealing with the rudiments of music clearly shows. A tune supplement, on the other hand, was devised to be bound into a hymnal—the oblong format of the tune book precludes such usage. The lack of texts in *Music in Miniature* surely implies church use rather than educational use.

Of course, libraries will buy the set, but very few specialists can afford \$150 or so to acquire it. And to speak bluntly, the imperfect scholarly apparatus devised for Volume II casts grave doubt on the utility of the entire project.

I find the opulent physical garb in which these humble tunes have been decked out a vivid example of Veblen's "conspicuous display"—and an indication of a collective guilty conscience on the part of the musicological establishment. *The Complete Works of William Billings* as the sole authorized contribution of the AMS to the bicentennial celebration when there is so much by way of essential basic research yet to be done is not something in which those few musicologists who are deeply interested in the music of their own country can take much pride.

In the colophon of *The Complete Works*, the printer uses what he thought was an apt quotation from Virgil: "Haec olim meminisse juvabit" ("It will be a pleasure to remember these things hereafter"). Whoever chose the quotation was no specialist in American music.

Irving Lowens
Washington Star

Hymnals and Chorale Books of the Klinck Memorial Library. Compiled by Cary Schalk. 1975. 94 p. Concordia Teachers College, River Forest, IL 60305. \$2.35 (spiral bound).

A scholar's life would be much more cheerful if all catalogs were assembled as attractively and efficiently as this one! With its spiral binding, its glossy plastic-coated cover in color, and its spacious layout, it is easy to handle and to read.

There are just over 500 items

listed, comprising three collections: the general one of the library, the Kretzmann Collection, and the private holdings of the compiler. The strength of each lies on the German and American Lutheran books, some of the former dating to the 16th century, most of the latter covering some of the 19th century. There are approximately 160 titles (with eight first editions) in the American Lutheran hymnals section, 100 in the German Lutheran section, and 38 chorale books in the German and German-American section. The Lutheran items are listed according to synods, a device which will please the Lutheran scholar, but which tends to obscure the overall hymnodic development of the denomination for the non-Lutheran student.

Aside from Lutheran books, the collection is not notable, except for the Mennonite (22 titles) and Reformed (44 titles) hymnals. There is, for instance, a first edition of the first American Mennonite Hymnal (1803).

For each entry, besides the usual publication data, there is a brief paragraph describing its content and main feature. The date of publication is repeated in the left margin of each entry and the arrangement is chronological—a very helpful system. The reader is also informed when the book has no music. The present reviewer only wishes this welcome aid had been found in libraries in which she has recently studied, including that of Concordia's cousin, Wittenberg University.

And one is tempted to compare this catalog with that recently issued by Wittenberg. (The Wittenberg catalog was reviewed in our July 1977 issue, p. 156—ed.) Because the holdings of Wittenberg

are almost exactly twice those of Concordia, the catalog of the former may have been restricted for space. Wittenberg's has no informative paragraph, no chronological listing; save for an index of compilers, there is no easy way to find what one wants, since the arrangement is by the library's call number. On the surface, at least, it seems that, helpful as Wittenberg's is, Concordia's is the better tool.

Carl Schalk is to be congratulated on a thorough piece of work. One can hope that the Concordia holdings will be increased and broadened so that the collections will be more widely useful, but even now, to Lutheran scholars this should prove a treasure.

Ellen Jane L. Porter
Dayton, Ohio

Lead Us Lord: A Collection of African Hymns. Compiled by Howard S. Olson. 1977. Augsburg Publishing House, 426 South Fifth St., Minneapolis, MI 55415. \$1.50. (soft bound)

"This collection of African hymns with English translations is an effort to increase the two-way mission of the Church," Dr. Howard S. Olson states in his preface. The one-way movement in missions from the Western world to non-Western cultures experiences an encouraging reversal in this small volume. It consists of twenty hymns, eight of which follow events of the Church Year; the remaining twelve fit categories of the Christian Life—Praise and Proclamation, Consecration and Prayer. In each case the particular ethnic group from which the tune derives is indicated, totaling fifteen different tribes.

Fifteen of the twenty songs come directly or by adaptation from *Tumshangilie Mungu*, a book of eighty-one Swahili songs pub-

lished first in 1968 at Lutheran Theological College, Makumira, Usa River, Tanzania. Olson describes the project of compiling the hymns in a chapter, "African Music in Christian Worship," in *African Initiatives in Religion* (edited by David B. Barrett, Nairobi, East African Publishing House, 1971). Over a period of years, students at Makumira, with the help of two tutors, collected their own folk melodies for which they supplied Swahili texts for Christian worship. These were tested in congregations, and in spite of difficulties, the compilers concluded that "... in the Swahili language at least, folk melodies are very acceptable for use as hymns." (p.66)

The English texts of *Lead Us, Lord*—translations, adaptations and original texts—move with ease for the most part. Occasionally graceless lines emerge, as on page 8.

He has done the Fa - ther's will com - plete - ly

♩. ♪ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩

The line feels awkward whether subdivided by either two's or three's. But perhaps Westerners should experience some of the awkwardness African Christians have known for years in hymn translations from English to the local language. Dr. Olson is quite knowledgeable on this subject and has commented on the disastrous changes of meaning which occur when the shape of the melody is wrong for the language. (See Barrett, above.)

Although the texts are quite singable, their Western tone is somewhat disappointing. They perpetuate the religious language familiar to the missionary. This reviewer, who has only a nodding acquaintance with Swahili, would expect

more direct and concrete images rather than so large a proportion of abstractions. Could not the Swahili language make unique contributions to religious thought, even in translation?

The tunes bring greater interest and originality. More than half of them are unison melodies. In his preface Olson urges users to resist the temptation to add Western-style parts. Those songs which include harmonizations reveal their local, and differing, ideals of combining sounds. The Sangu, Gogo, and Nyaturu tunes, for example, incorporate frequent parallel fourths rather than "comfortable" Western sixths and thirds.

A time signature appears only once. For the remaining songs the user is thus invited to examine carefully the rhythmic organization. Although a number are rhythmically quite straightforward and repetitive, others are cast in five's or seven's, alternating groups of two's and three's, or a non-metrical flow. There are delightful intricacies here and there.

The compiler suggests hand-clapping as suitable percussion accompaniment for African songs. He includes a drum part for a lively song (page 10) with interchanging groupings of four's and five's. Further instruments, flute or recorder, for example, might participate in presenting the tune initially, followed by singing. Most of the twenty songs are strophic, with from two to six stanzas. Some have refrains. Many are broken into quick interchanges between the soloist-leader and the group, thus presenting a widespread African practice, call and response. The procedure will bring freshness to a congregation whose typical form is strophic.

The book is printed clearly. The

only printing errors of significance seem to be the two quarter notes in measure 2 of page 7, "Our Savior Has Arisen" (these appear as eighths in the original *Tumshangilie Mungu*) and the omission of the flat in the key signature at the top of page 19.

This reviewer would be happy to see the names of the Swahili authors with a number of the poems which appear only as "Swahili text." Our awareness of individual Tanzanians might strengthen the bridge between cultures even further. But the bridge which Dr. Olson has provided with this modest volume is invaluable as it now stands. The songs bring lively new sounds and procedures, and the whole collection offers us the possibility of knowing East African Christians in an enriching way.

Mary Oyer
Goshen College
Goshen, Indiana

A Handbook of Parish Music by Lionel Dakers, 1976. Mowbrays, 28 Margaret St., London WIN 7LB, England. £1.95 (soft bound)

Lionel Dakers states in his chapter entitled "Overseas" that "There is always the danger that a book such as this is slanted too much towards the specific needs in Britain. But most of what I have said is as relevant in Hong Kong as in Hemel Hempstead." Or in San Anselmo, California, or Barnegat, New Jersey for that matter!

The fact that Chapter I of this concise handbook for music-making in the church is devoted to the clergy (parson) is significant in itself. For whether it be Britain or America, there is indeed a continuing need, as he indicates, for theological personnel to be sensitive, aware, and cognizant of the role

that music plays in the life of church and congregation. This responsibility is stressed well in Chapter 7, "Ordinands." Some readers may well be disturbed by the author's opening sentence: "Is music and a choir necessary? The simple answer is that *neither* choir nor music *is* necessary." However, upon reading the book, one is immediately aware that while these two elements may not be necessary for worship, music can and should add a new dimension in making a service more complete and ideally more beautiful.

The remaining chapters deal specifically and in detail with the basic aspects of making music a vital part of worship in the life of a congregation. Stressed are the areas of technical expertise of both organist and choirmaster, ranging from accompanying and choir training to pipe organ versus electronic instruments.

Particularly helpful is Chapter 5, dealing with the congregation, in which the ways of encouraging congregational singing are explored. Dakers states that in any problems occurring there are no ready made answers. Continual exploration of means, and a reasonable degree of consultation between the musicians and congregation (either directly through parson and organist, or via other organizations) is invaluable. Specific techniques for the organist in hymn-playing are welcome advice! Congregational rehearsals for new hymns is recommended so that the congregation is psychologically prepared for the acceptance and use of new materials.

Emphasis is placed on keeping the congregation fully informed about the work of the choir; this assists in recruiting singers (always

a difficult task) as well as in publicizing musical events.

While this book is, as its author says, primarily slanted toward British consumption, there is help, encouragement and information for all concerned in any way with music in worship. Many helpful organizations noted, such as The Hymn Society of Great Britain and Ireland, have their American counterparts (the Hymn Society of America) and most denominational hymnal companions and handbooks cited present excellent sources for further investigation by those concerned with music and worship.

In the appendices, covering a wide range of subject materials from organist salaries to bibliographical material on the various chapters of the book, one finds assistance in areas of practical consideration. Organ music publications cited (ed. C. H. Trevor) are published by Oxford University Press and are available through American outlets.

A concluding statement by the author, with which this writer heartily agrees, is "Probably the most important factor of all is personal relationships, which will always be workable if, from the outset, the demarcation lines are clearly drawn, understood and acted on in a benevolent and unselfish way." Much of the book necessarily revolves around this because it is a fundamental reality of today.

Wilbur F. Russell
San Francisco Theological Seminary
San Anselmo, California

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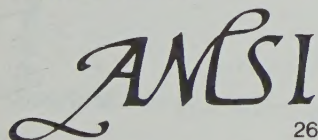
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